

The ARCHITECTURAL RECORD

October 1915

COUNTRY
HOUSE

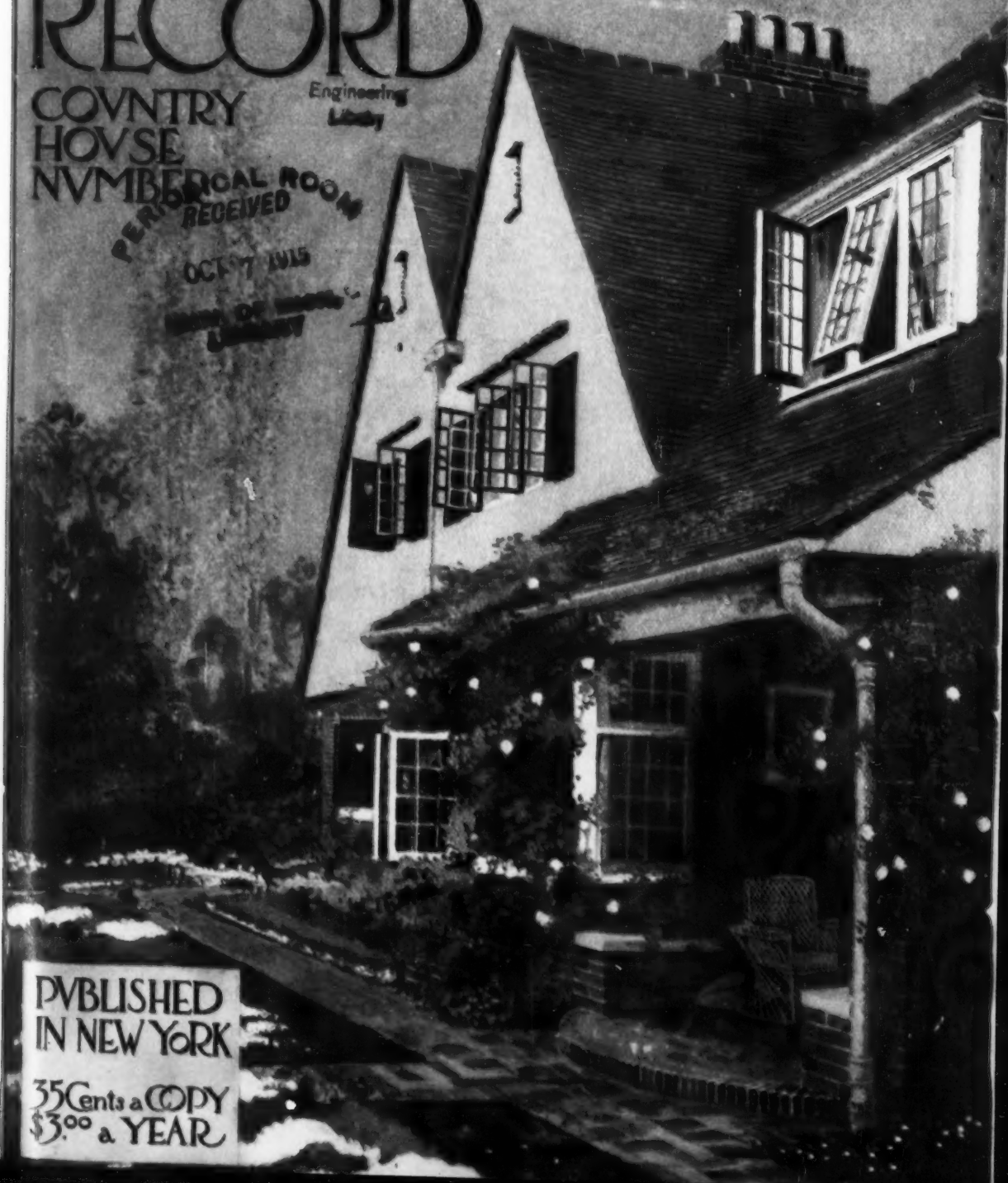
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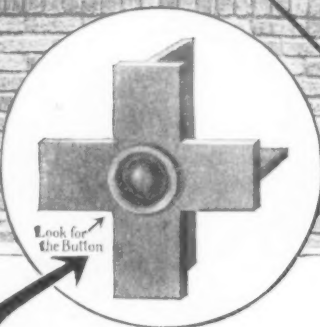
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THE ARCHITECTURAL RECORD

OCTOBER, 1915

VOLUME XXXVIII



NUMBER IV



· COUNTRY HOUSE ARCHITECTURE ~ IN THE MIDDLE WEST ~

BY PETER B. WIGHT

IN an article which appeared in the Atlantic Monthly for December, 1889, the late Henry Van Brunt, of Boston and Kansas City (he having at that time a branch office in Kansas City), said with reference to the city of Chicago:

"The resistless enterprise and public spirit of the Western metropolis, its great accumulations of capital, the phenomenal growth of its commercial and social institutions, and the intelligent ambition of its people to achieve a distinctive position in all arts of civilization have given abundant opportunity for monumental expressions in architecture. The manner in which these opportunities have been used during the past eight or ten years gives encouragement to the hope so long cherished that we may at last have an American architecture, like

unforced and natural growth of our independent position in art."

Those who knew Mr. Van Brunt will remember that he was one of the group of highly educated and accomplished young Americans whom Richard M. Hunt had gathered around him in his *atelier* in the old University Building at New York, after his return from France as the first American who had passed through the curriculum of the *École des Beaux-Arts*, and had assisted Hector Lefuel in the designing of one of the pavilions of the Louvre. All of his *élèves* imbibed his enthusiasm and followed with him the practice of those methods of study used in France to develop the architects of that country. There was then no other school of architecture in America. But Van Brunt, like

nearly all of the American students who later were educated at the École, was no slavish copyist of modern French architecture, and he was gradually developed as a broad-minded thinker. Before his death he became the most accomplished writer on architecture that America had produced up to that time. He was the first to recognize the growing spirit of the "Middle West," a term which had not yet been generally adopted for that part of the United States lying between the western boundaries of New York and Pennsylvania and the Rocky Mountains. Therefore when he spoke of Chicago, it was only to use it as typical of the architectural spirit of that part of our country.

In referring to the previous "eight or ten years," he included a period that seems to have been almost forgotten by recent writers on architecture. For it has been too much the vogue in this present century to regard all that had been done architecturally in America before the "World's Columbian Exposition" at Chicago as a product of the dark ages of American art.

It is not my purpose herein to discuss with these writers the facts of American architectural history, as shown in the works of American architects after the year 1850 and previous to 1890, most of which have disappeared in the course of commercial demolition; but I call upon Mr. Van Brunt as a witness to prove to the rest of my countrymen that there was a revival of architecture, mostly evident in the years between 1881 and 1891, and most prominently expressed in the city of Chicago. These were the years in which Henry Hobson Richardson, John Wellborn Root, Louis H. Sullivan and many others produced their first works in that city. Their students and draftsmen are now the leading architects of the Middle West, and added to them are the graduates of the École des Beaux-Arts in France, the Massachusetts Institute of Technology, Cornell University, the University of Illinois and many other schools of architecture established in the United States since Mr. Hunt returned from France.

The only check to the progress of the

architectural revival between the years 1881 and 1891 was the influence of the Renaissance and classical architecture of the great buildings of the Columbian Exposition supplemented by the "discovery" of the so-called Colonial style, which, as guiding factors, still hold sway among many architects, who are influenced in their practice by the educated *dilettanti* among their clients. And here it may be mentioned that in the course of the collection of material for illustrating this article I have learned that a large part of the "Colonial" buildings recently erected are the result of the instructions of clients rather than the recommendation of the architects.

During these years the sons and daughters of those who have accumulated great wealth have been highly educated. This younger generation has exercised a marked influence in encouraging the evolution of a better architecture, which is the result of serious thought and a settled purpose to create a style which expresses the functional purposes of buildings in terms of art.

It is hoped that the illustrations here given may serve to explain this. They have not been selected to form part of an argument, and are the free will offerings that have been received as a result of a circular letter that has been addressed to more than forty architects in the Middle West. They are from twenty-one architects, half of the number invited, who happened to be able to enter this symposium with illustrations of recent works.

A word more as to why it has been decided to confine this discussion to illustrations of country and suburban architecture. Architecture as a living art can not come altogether from architects. Architectural art represents the current condition of architectural education as administered at the time when it is produced. Architecture of the people represents that which their influence upon the architects, who are the instruments of its expression, enable the architects to produce according to their understanding of the needs of the people. It is not in public or commercial buildings, manufacturing buildings or many other

classes that might be mentioned that the people exert their individual influence upon the architecture of their country, but in their homes where they and their families expect to pass their lives. And, to be more exact, it is not in their city homes where, in the planning and design, they are often prejudiced by environment and the opinions of others, but in their country houses that their influence is most directly seen in the planning and design of the house in which they expect to pass their leisure hours, free from all extraneous influence. Such a house becomes the direct expression of their needs and desires.

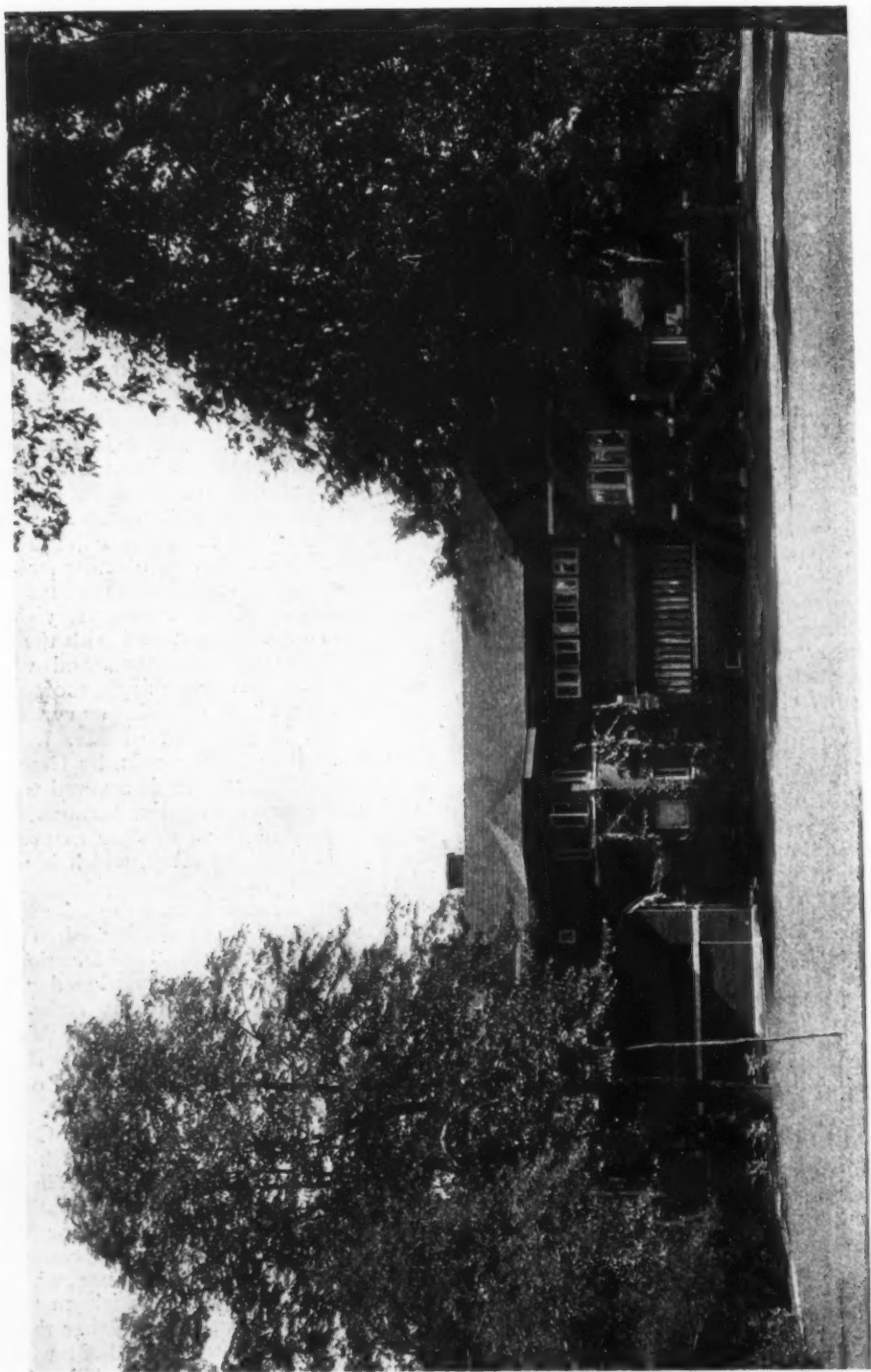
The men and women who build homes in the country to-day, being better educated than their forefathers, are more apt to call to their assistance the best thought and experience in the architectural profession. Without trained architects and their expert assistance country house architecture might revert to what it was forty years ago, and the ideas of laymen might continue to be expressed in freaks of fancy without grammatical construction or any element of beauty.

Architectural progress is only possible through the instrumentality of competent architects. It is fortunate, therefore, that the Middle West is now supplied with a corps of such men, educated in schools of art, and capable of carrying out the ideas of well-intentioned and intelligent men and women. As I have said on other occasions, the development of architecture as a living art is possible only when trained architects are encouraged and sustained by an intelligent public. It is the purpose of this article to show what has been thus far accomplished in the Middle West in this direction, and it is in the nature of things that an architecture of and for the people should first be found in our country houses.

The examples here shown are not illustrations of any one school of designers, but are of considerable variety in the details of design. They demonstrate the force of what has been said above, exhibiting not only variety in the method of handling the various problems, but an array of buildings in which there is a

great diversity in the item of cost. There are very few that were beyond the reach of men of moderate fortunes, and some are of the simplest character, built of wood, or of frames covered with stucco. The indications in these examples of a conformity to certain principles in construction and design are prominent and are part of the evidence that in certain respects "style" has grown from a common experience. For instance, the greater number are "long" rather than "square," as was formerly the case. The square country house with a stairway in the middle is a thing of the past. The long side is now the entrance front. The main stairway receives its light from one of the "fronts" and not from a skylight. It is a distinctive feature both for the interior and exterior design. Another prevailing feature is that the buildings are "low," with deep projecting eaves, low ceilings compared with those of former days, and low roofs, yet visible roofs, and generally covered with tile of the prevailing manufactures, and very few with slate. Where shingle roofs are used they are either of cedar or cypress. One of the houses, that of Mr. J. M. Olin, at Madison, Wisconsin, by George B. Ferry, of Milwaukee, is covered with hand-split cypress shingles, because the owner preferred them to slate to avoid sun heat in the third story, which is finished off with rooms.

Some of these houses were of moderate cost and such as are not often illustrated in architectural publications, among which may be mentioned the house of Dr. A. Lagorio, at Delavan Lake, Wisconsin, by Victor Andre Matteson, of La Salle; of William Balhatchet, at Evanston, Illinois, by Lowe and Bollenbacher, Chicago; of H. E. Byram, Evanston, Illinois, by Edgar Ovet Blake, of Evanston, and of H. R. Wilson, at Libertyville, Illinois, by H. R. Wilson and Company. The last is an illustration of a house built by an architect for his own use and is interesting for that reason. They are confessedly frame houses, while the first three have stucco finish on the outside, and it is uncertain whether they are of frame construction or built with



HOUSE OF WILLIAM BABSON, ESQ., RIVERSIDE,
ILL. LOUIS H. SULLIVAN, ARCHITECT.



HOUSE OF WILLIAM BABSON, ESQ., RIVERSIDE,
ILL. LOUIS H. SULLIVAN, ARCHITECT.

hollow tiles; but it makes no difference, for the outside finish may be the same with both constructions.

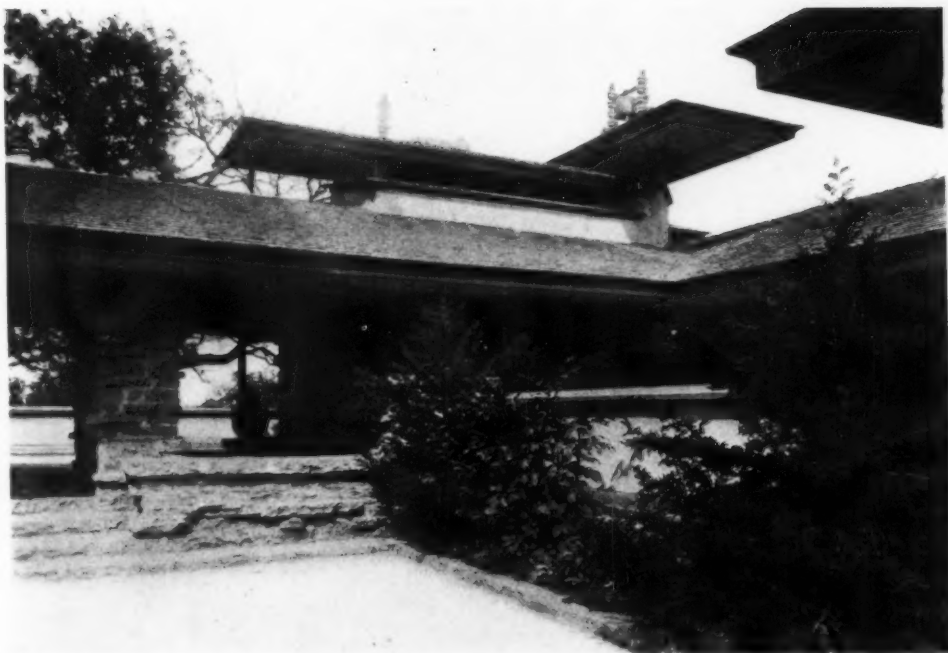
The more expensive houses speak for themselves, and want of space forbids detailed description. The prevailing tendency of using hipped roofs is shown in nearly all of the illustrations.

Two of the illustrations are from the office of Root and Siemens, of Kansas City, Missouri, one the house of H. I. Wilson and the other of J. C. Fennell, both in the environs of Kansas City. Mr. Root is a younger brother of the late John Wellborn Root, and had his training in the office of Burnham and Root, at Chicago. Their contributions are what might be termed "old-fashioned buildings," and the prophets of the so-called Colonial style can find nothing in them to commend. They are both gabled, one with brick walls and the other of rubble stone running through the whole thickness of the walls, and cut stone entrances, terraces and verandas. I quote what they say in a letter concerning this last-mentioned house: "If the details are carefully and sensibly managed, no combination offers a better prospect of success than that of native rubble masonry, red tile, ivory-white woodwork, with a touch of cut stone and wrought iron carefully introduced. No other seems more at home in the setting provided by our skies, luxuriant foliage and bluegrass lawn, as often as not pierced by outcroppings of the native stone of the walls and surrounded by dry walls of the same material."

There are among the illustrations seven houses showing the influence of what might be called the Sullivan school of design in honor of its foremost exponent, Louis H. Sullivan; one by himself, the William Babson house at Riverside, Illinois; also the group of buildings comprising the home and its surroundings of Frank Lloyd Wright at Spring Green, Wisconsin, part of which were destroyed by fire a year ago and have been rebuilt; also the house and grounds of E. W. Decker, at Holdridge, Minnesota, near Lake Minnetonka, by Purcell and Elmslie, Minneapolis; two houses by

White and Christie, Chicago; one by Tallmadge and Watson, Chicago, and one by John S. Van Bergen, Oak Park. A distinctive feature of these houses is that most of them have been planned in accordance with the dominant surrounding of the landscapes in which they are set and that considerable portions of them are only one story in height. Generous use is made of the land for every purpose except sleeping rooms, and in Mr. Wright's house the sleeping rooms are on the ground floor, while in portions which follow the natural inclinations of the site there are stories below the main floor. In the house of Mr. Decker the greatest reverence has been shown to splendid trees, which have controlled the different parts of the extended group of buildings, and through which vistas have been preserved. The architects have been fortunate to secure photographs which have preserved the effect of *chiaroscuro* through the trees in which their relative distances have been preserved. These trees are also shown on the ground plan in a conventional manner conceived only by Mr. Elmslie, who made the entire drawing "free hand" with ink. Description would be wasted on these splendid illustrations which speak for themselves.

Some readers may ask: "Where is the architecture in all these houses?"—referring not especially to those just mentioned, but to all the illustrations in this article. I can only say that, with the exception of a few that some critics will call "English" and others "Colonial," the element of *beauty* seems to have stepped in when the "historical styles" have remained at home. I believe that all these architects were endeavoring to build beautiful houses and that was their main object after complying with the desires of their clients to provide them with convenient and comfortable country or suburban homes. And just in so far as the historical styles are not evident in them there is the best evidence that they have *style* in a greater or less degree. They are merely evidences of progress in American architectural history, precursors of what our successors may con-



ENTRANCE TO RESIDENCE PART, WITH BELL TOWER—ESTATE OF FRANK LLOYD WRIGHT,
SPRING GREEN, WIS.

Frank Lloyd Wright, Architect.

tinue to do and leading up to a more general recognition of the importance of truth and beauty in art in other classes of buildings.

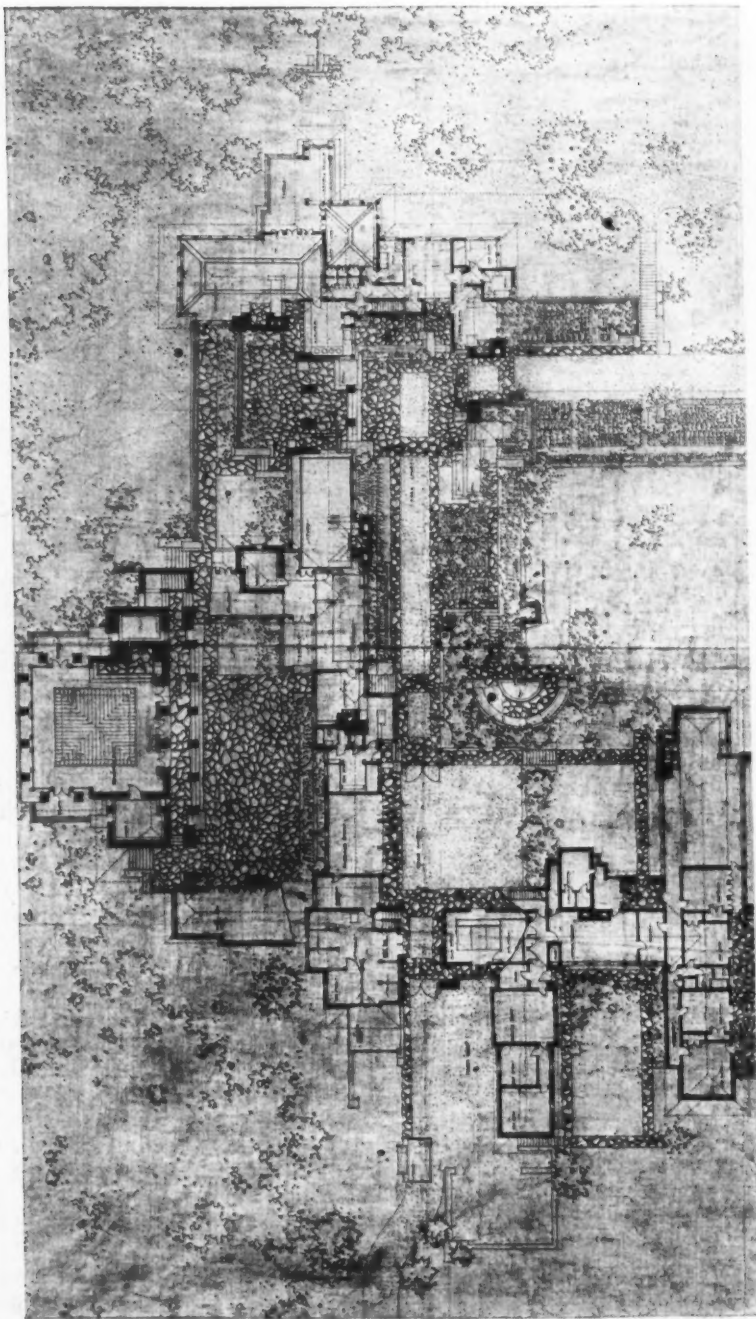
While I commenced with an extract from the late Henry Van Brunt's remarkably hopeful, if not prophetic, paper written for the general public twenty-six years ago, I will conclude with a few extracts which it will be wise for both architects and laymen to ponder and remember at this present time.

Speaking of the work he saw in the Middle West that had been done during the ten years previous to the time when he wrote, he said in the beautiful diction for which he was famous:

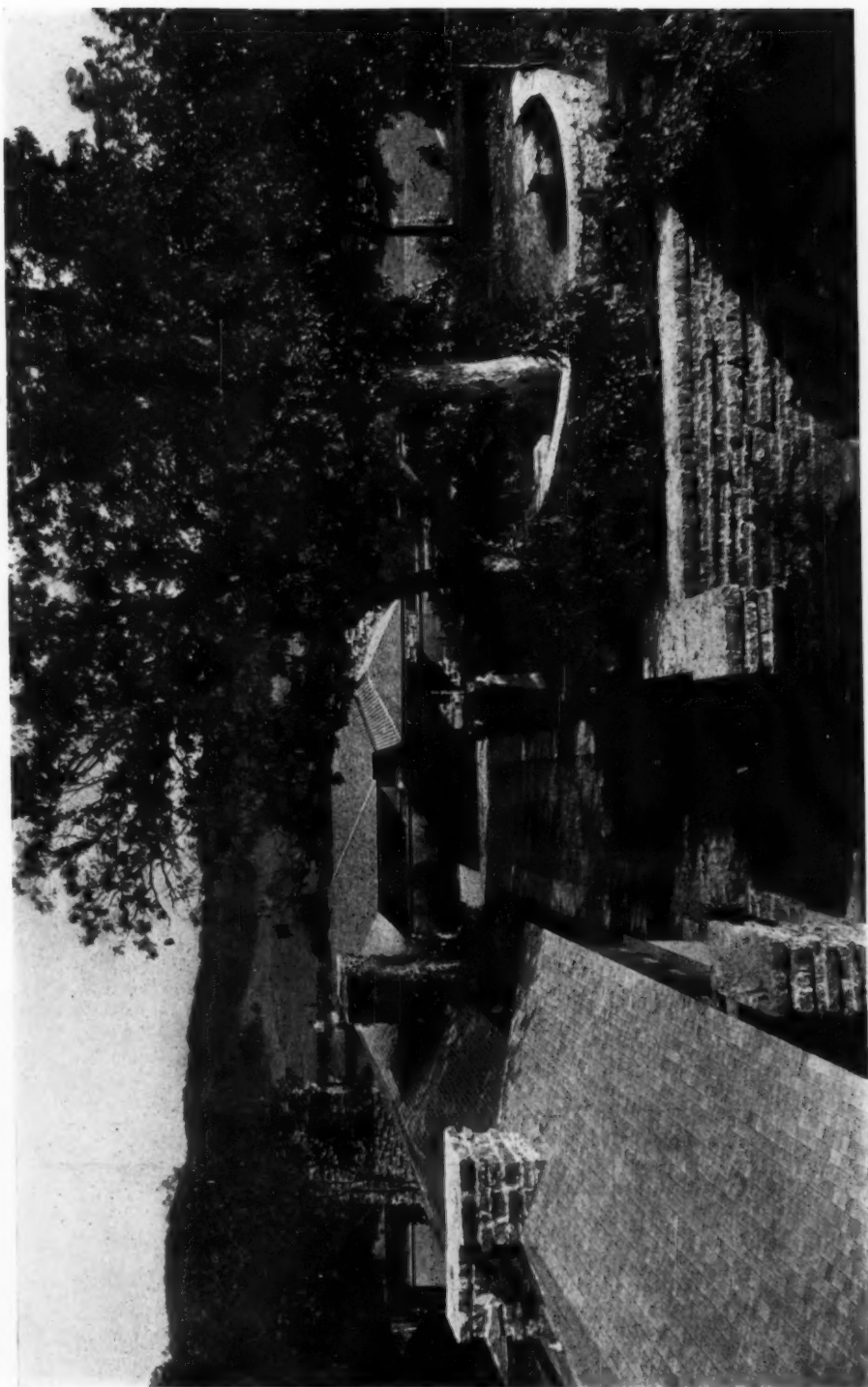
"The hope that we are entering upon such an era rests mainly upon the fact that the characteristics of the best new work of the [Middle] West are based, not on the elegant dilettanteism, which is appreciated only by the elect, but by the frank conversion of practical building into architectural building without affectation or mannerisms; thus appeal-

ing directly to the common sense of the people, and erecting a standard which they may be capable of comprehending. It is based on a sleepless inventiveness of structure; on an honest and vigorous recognition of the part which structure should play in making a building fitting and beautiful; on an intelligent adaptation of form to the available building materials of the [Middle] West; upon the active encouragement of every invention and manufacture which can conduce to the economy or perfecting of structure and the embellishment of structure; upon an absolute freedom from the trammels of custom, so that it shall not interpose any obstacles of professional prejudice to the artistic expression of materials or methods; and, finally, upon how to produce interesting work without an evident straining for effect."

This I conceive to be a clear statement of the principles which underlie the spirit of architecture in the Middle West to-day, and which are now making it a



GROUP OF BUILDINGS ON ESTATE OF FRANK LLOYD WRIGHT, 'SPRING GREEN, WIS., INCLUDING RESIDENCE, ARCHITECTURAL OFFICE, FARM BUILDINGS, FARMER'S DWELLING AND DORMITORIES FOR EMPLOYEES. FRANK LLOYD WRIGHT, ARCHITECT.



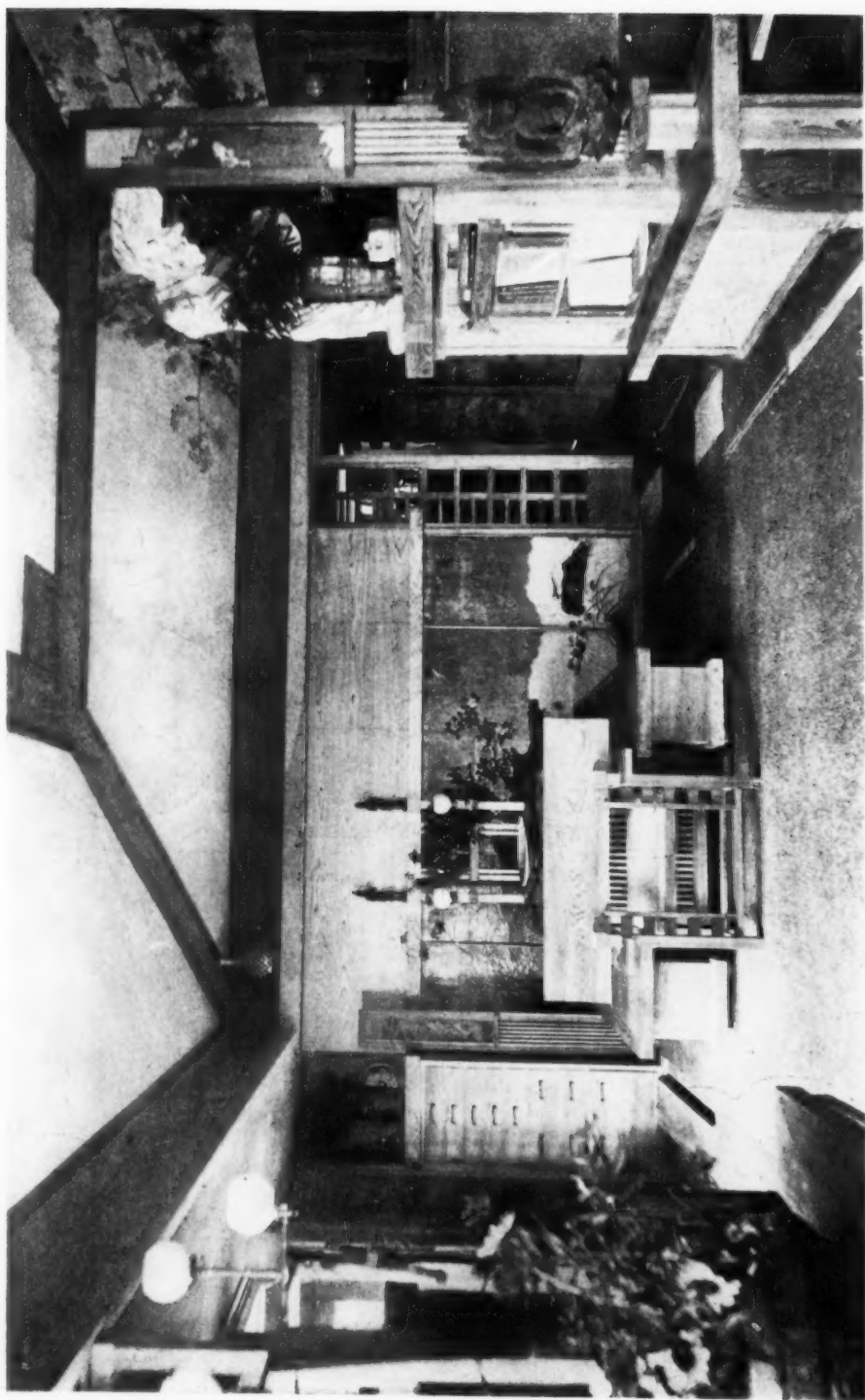
GENERAL VIEW OF FORE COURT AS SEEN FROM THE
GRANARY—ESTATE OF FRANK LLOYD WRIGHT, SPRING
GREEN, WIS. FRANK LLOYD WRIGHT, ARCHITECT.



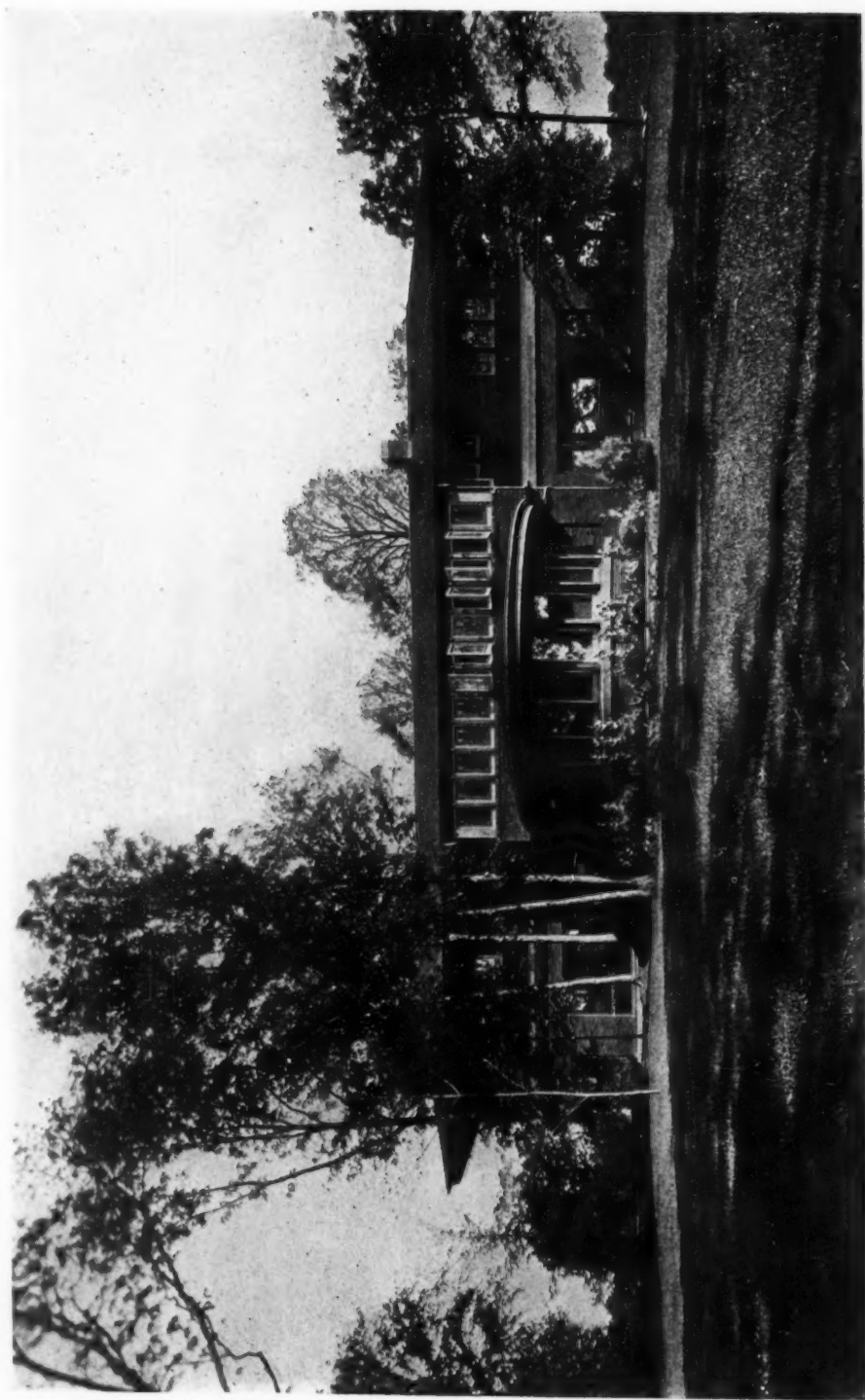
MAIN APPROACH TO ENTIRE GROUP OF BUILDINGS—ESTATE OF FRANK LLOYD WRIGHT,
SPRING GREEN, WIS.
Frank Lloyd Wright, Architect.



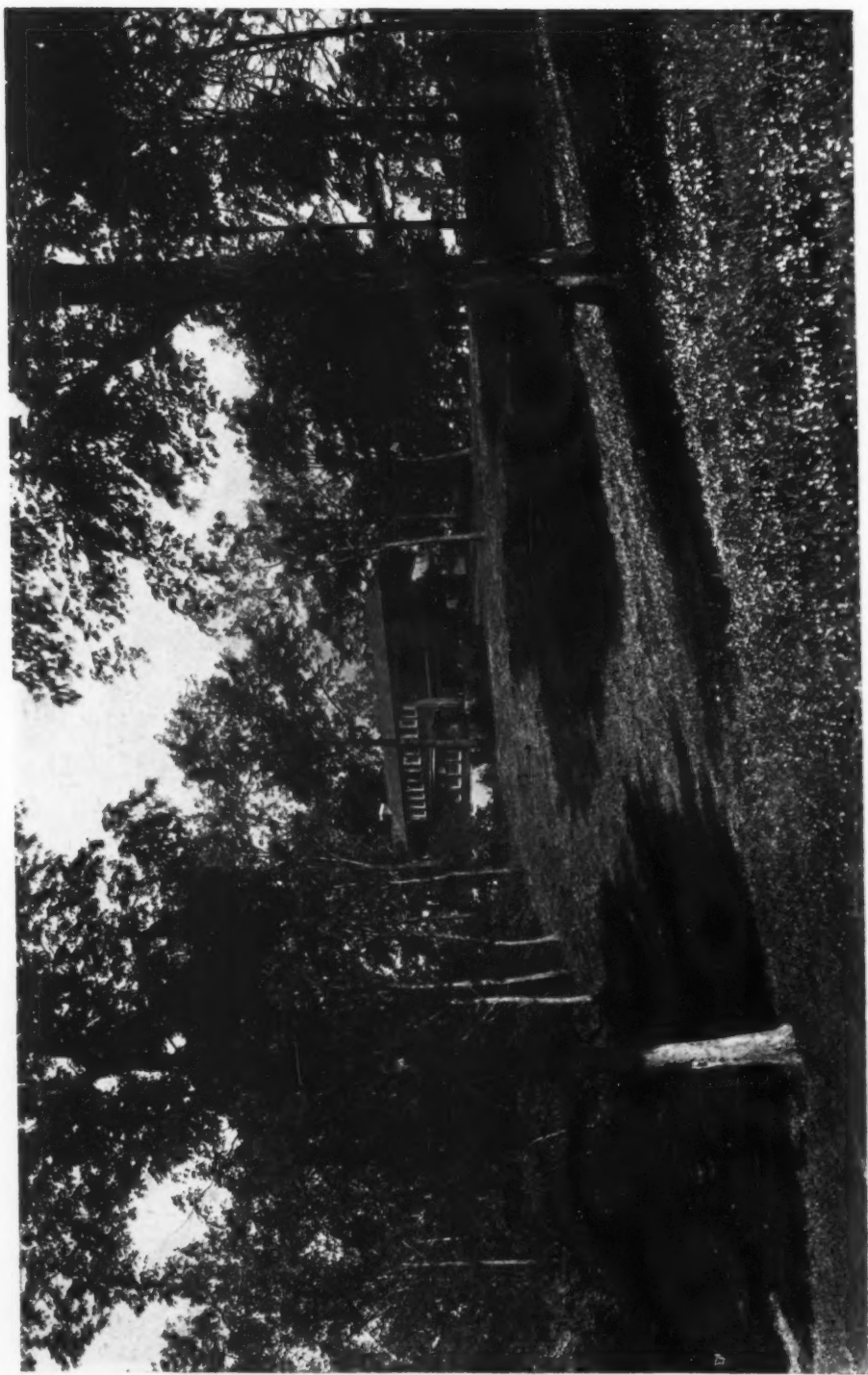
ENTRANCE TO FORE COURT—ESTATE OF FRANK LLOYD WRIGHT, SPRING GREEN, WIS.
Frank Lloyd Wright, Architect.



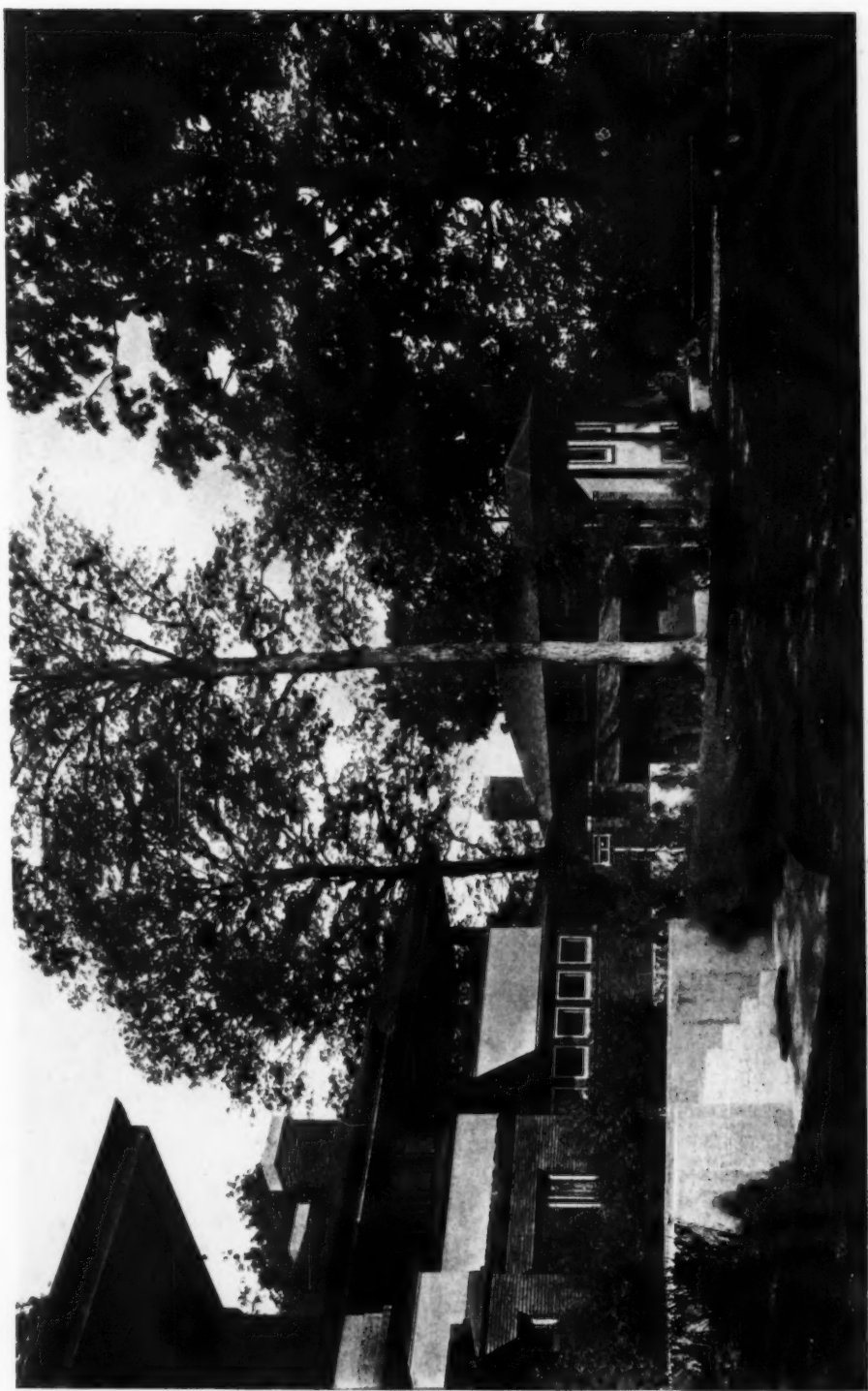
LIVING ROOM—HOUSE OF FRANK LLOYD WRIGHT, SPRING
GREEN, WIS. FRANK LLOYD WRIGHT, ARCHITECT.



SOUTH FRONT--HOUSE OF E. W. DECKER, ESQ., HOLD-
RIDGE, MINN. PURCELL & ELMSLIE, ARCHITECTS.



VIEW FROM DRIVE-HOUSE OF E. W. DECKER, ESQ.,
HOLDRIDGE, MINN. PURCELL & ELMSLIE, ARCHITECTS.



VUE AT ENTRANCE TOWARD SERVICE WING
—HOUSE OF E. W. DECKER, ESQ., HOLDRIDGE,
MINN. PURCELL & ELMSLIE, ARCHITECTS.



GARAGE AND SERVICE COURT-HOUSE OF
E. W. DECKER, ESQ., HOLDRIDGE, MINN.
PURCELL & ELMSLIE, ARCHITECTS.



DETAIL—HOUSE OF E. W. DECKER, ESQ., HOLDRIDGE,
MINN. PURCELL & ELMSLIE, ARCHITECTS.



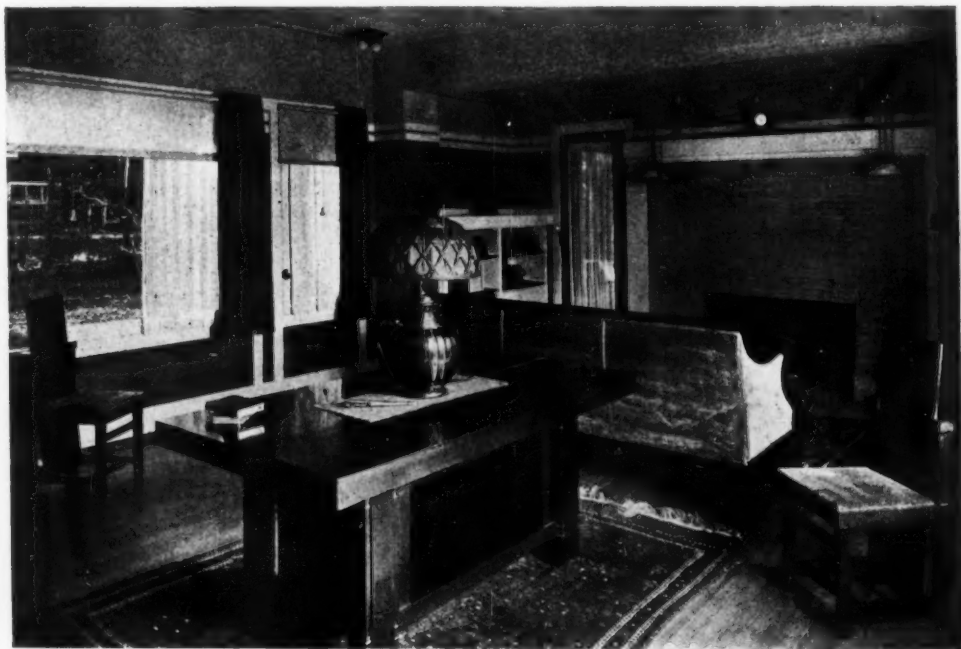
HOUSE OF GUSTAVUS BABSON, ESQ., OAK PARK, ILL.
Tallmadge & Watson, Architects.



LIVING ROOM—HOUSE OF GUSTAVUS BABSON, ESQ., OAK PARK, ILL.
Tallmadge & Watson, Architects.



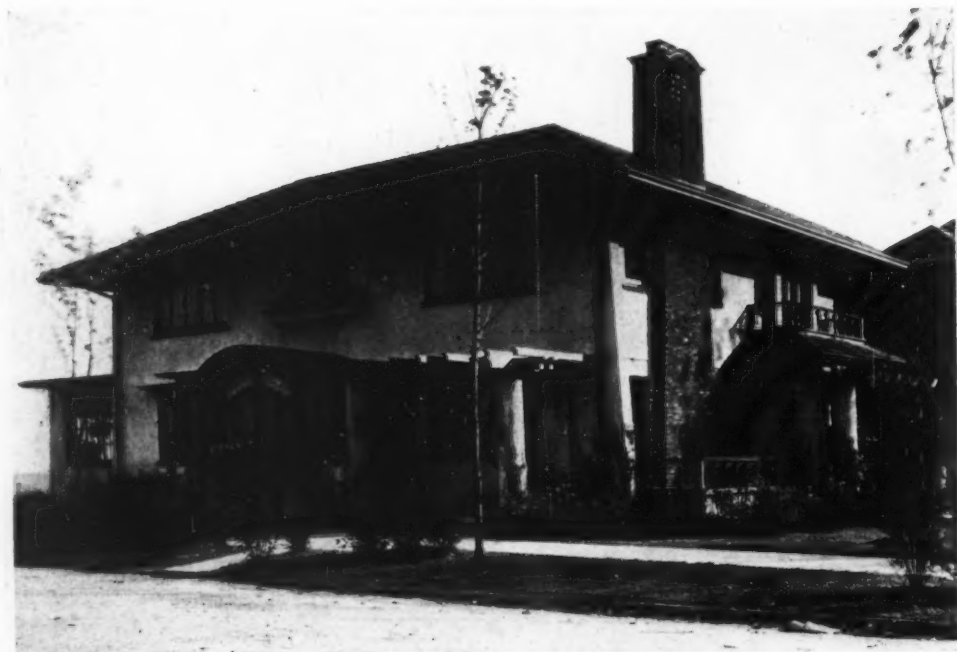
HOUSE OF JAMES A. GREEN, ESQ., KENILWORTH, ILL.
Tallmadge & Watson, Architects.



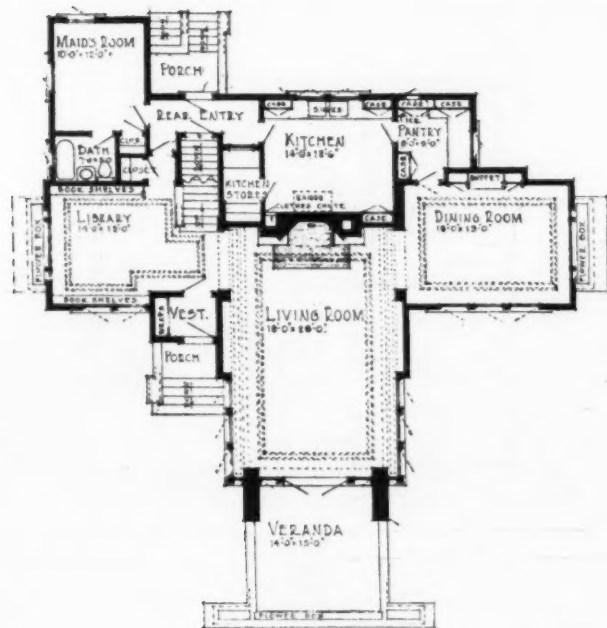
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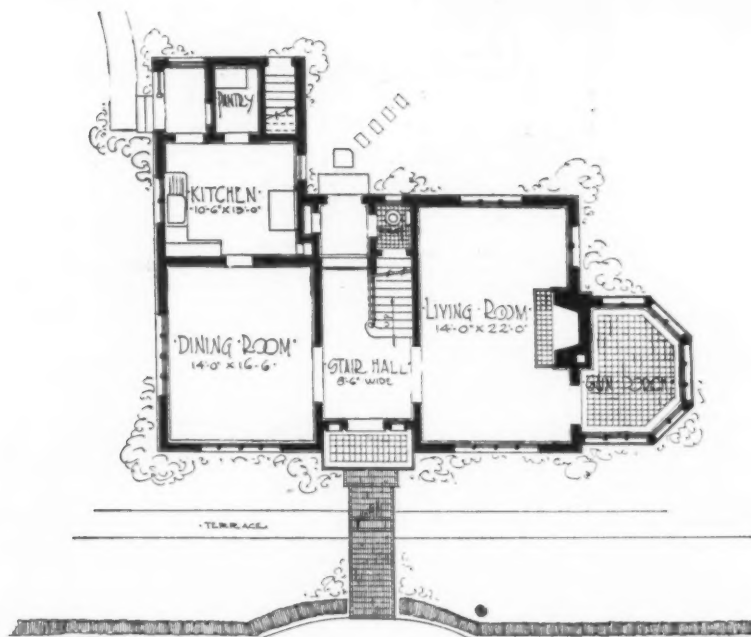
HOUSE OF J. HALL TAYLOR, ESQ., OAK PARK, ILL.
George W. Maher, Architect.



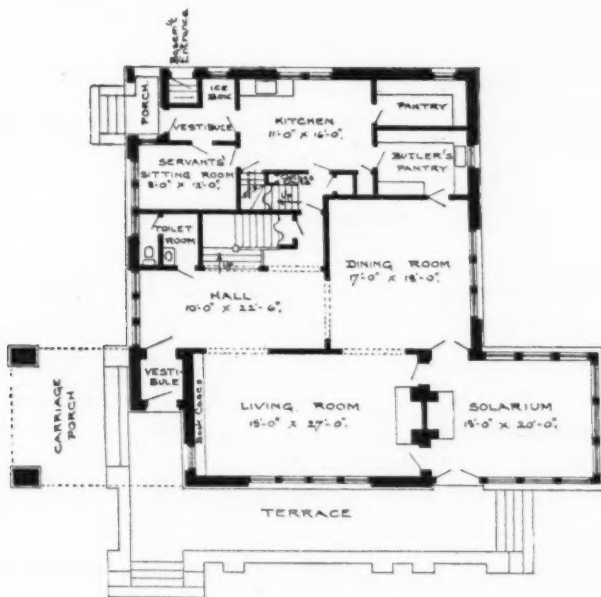
HOUSE OF SIDNEY OSSOSKI, ESQ., CHICAGO..
George W. Maher, Architect.



VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF C. PERCY SKILLIN, ESQ., WILMETTE,
ILL. JOHN S. VAN BERGEN, ARCHITECT.



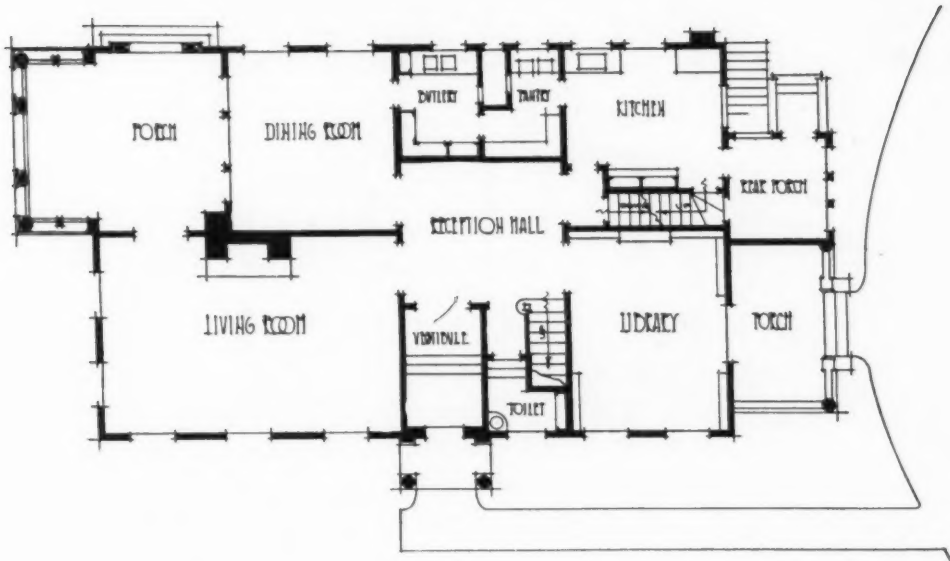
VIEW AND PLAN OF FIRST FLOOR—HOUSE OF
WILLIAM BALHATCHET, ESQ., EVANSTON, ILL.
LOWE & BOLLENBACHER, ARCHITECTS.



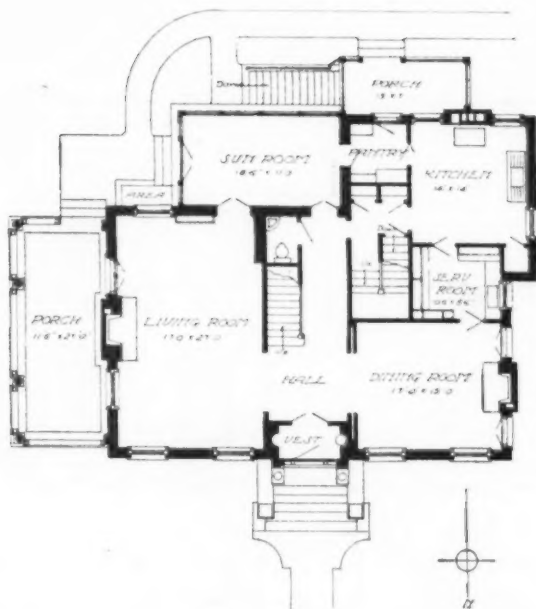
VIEW AND PLAN OF FIRST FLOOR—
HOUSE OF H. E. BYRAM, EVANSTON,
ILL. EDGAR OVET BLAKE, ARCHITECT.



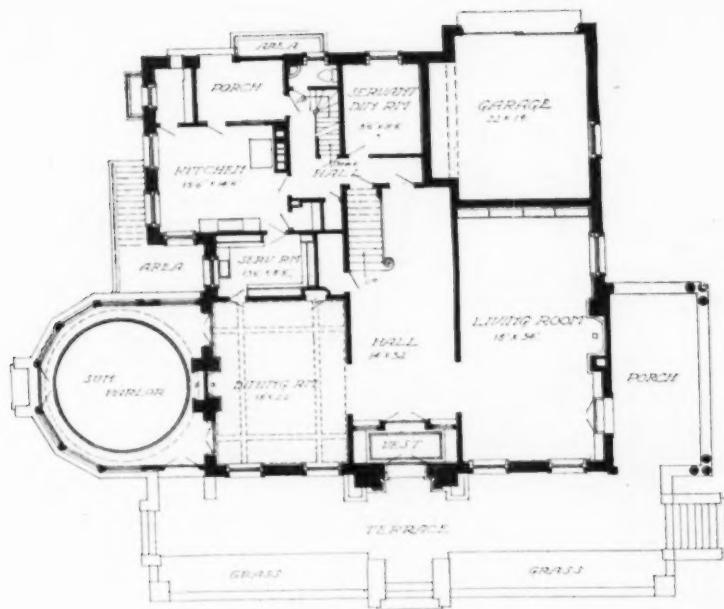
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IOWA. TEMPLE & BURROWS, ARCHITECTS.



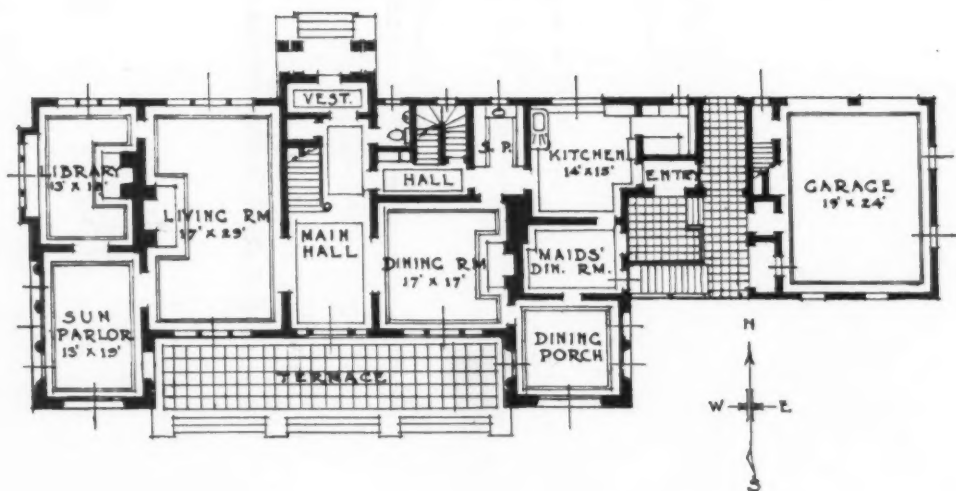
VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF H. R. WILSON, LIBERTYVILLE, ILL.
H. R. WILSON & CO., ARCHITECTS.



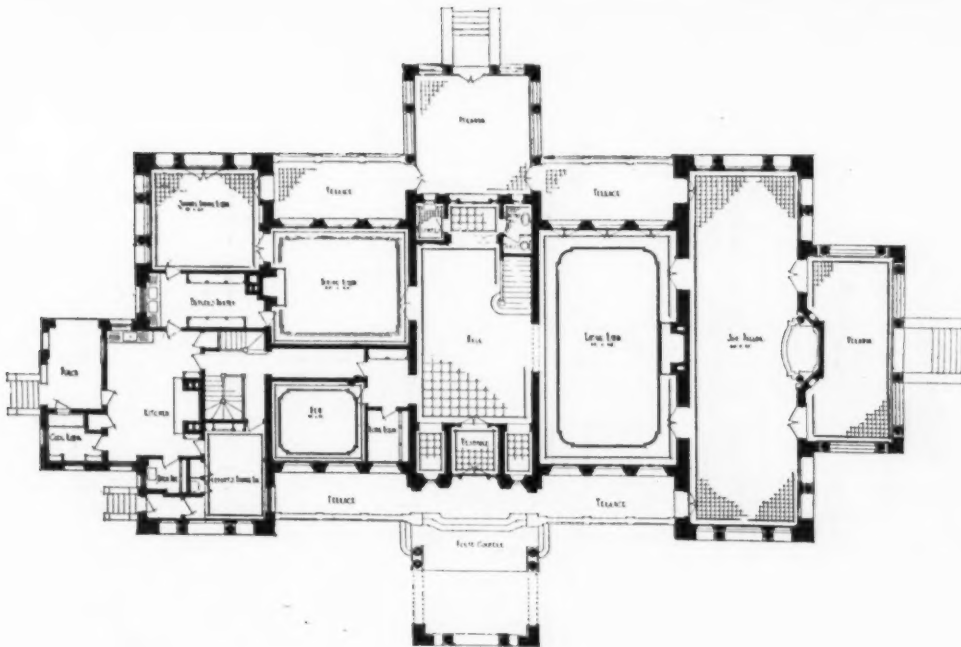
VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF J. R. WOODWORTH, ESQ., KANSAS CITY,
MO. ROOT & SIEMENS, ARCHITECTS.



VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF H. I. WILSON, ESQ., KANSAS CITY,
MO. ROOT & SIEMENS, ARCHITECTS.



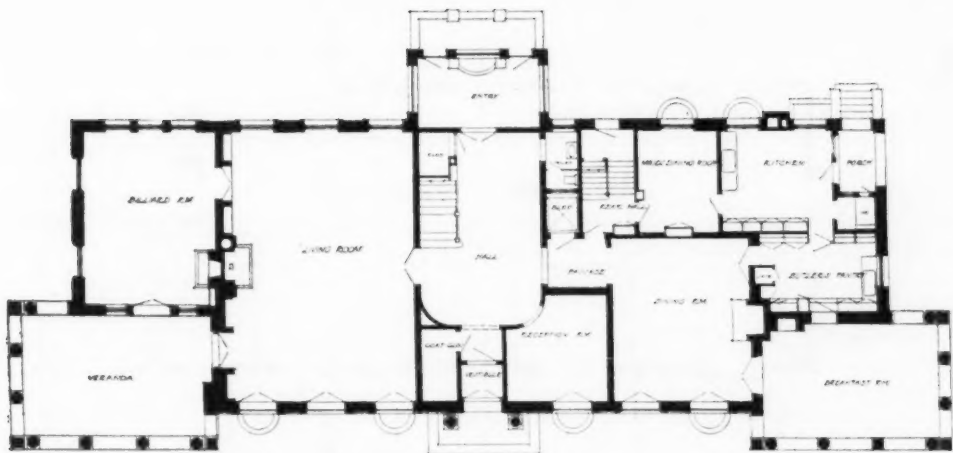
VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF E. M. SKINNER, ESQ., EVANSTON, ILL.
CHATTEN & HAMMOND, ARCHITECTS.



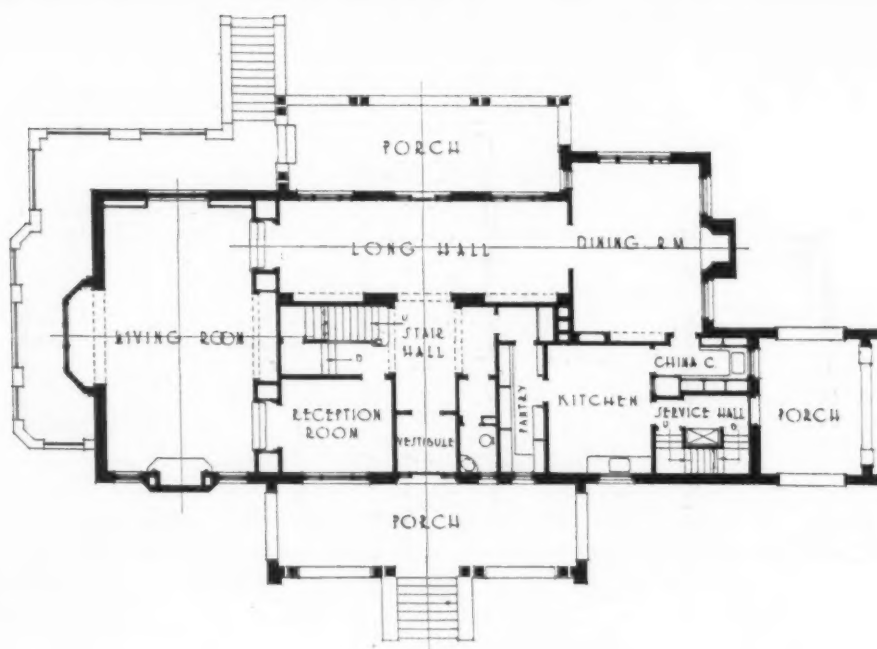
VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF E. V. PRICE, ESQ., HIGHLAND PARK,
ILL. ERNEST A. MAYO, ARCHITECT.



VIEW AND PLAN OF FIRST FLOOR—HOUSE OF
HERMAN DANFORTH, ESQ., WASHINGTON,
ILL. HEWITT & EMERSON, ARCHITECTS.



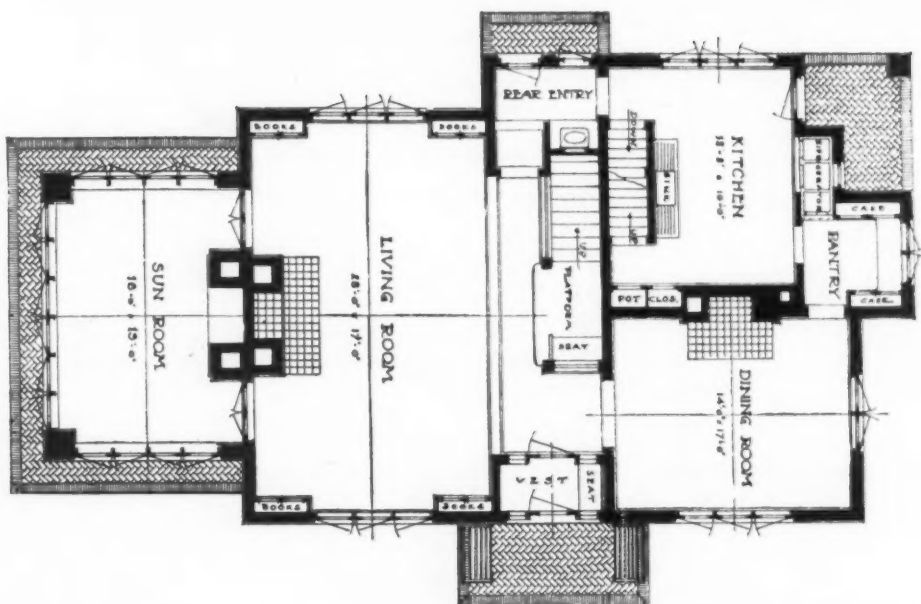
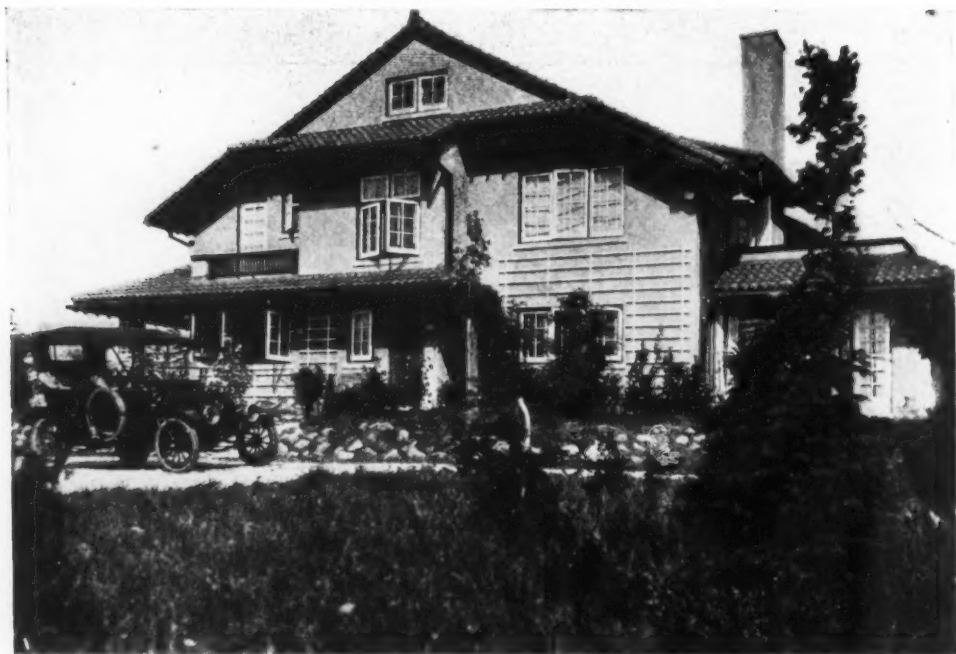
VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF BENJAMIN SIEGEL, ESQ., DETROIT,
MICH. ALBERT KAHN, ARCHITECT.



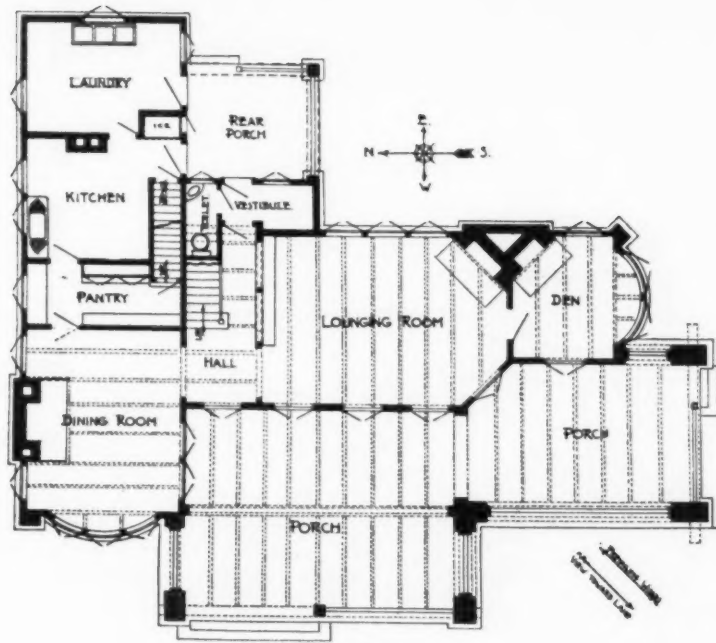
VIEW AND PLAN OF FIRST FLOOR—
HOUSE OF J. M. OLIN, ESQ., MADISON,
WIS. GEORGE B. FERRY, ARCHITECT.



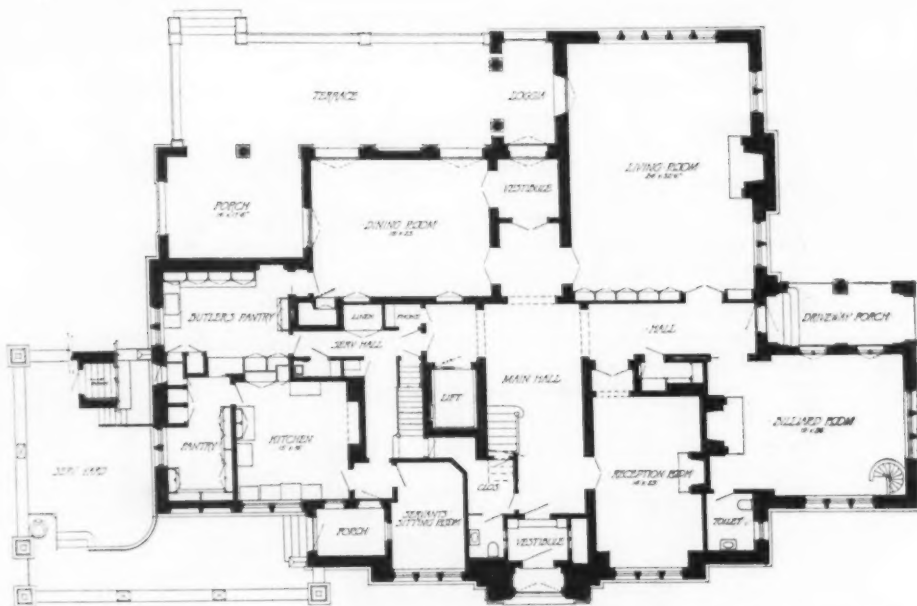
VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF E. H. FAHRNEY, ESQ., OAK PARK,
ILL. CHARLES E. WHITE, JR., ARCHITECT.



VIEW AND PLAN OF FIRST FLOOR—HOUSE OF DR. H. L. WHITENER, NORTH OF ST. LOUIS, MO. HELF-ENSTELLER, HIRSCH & WATSON, ARCHITECTS.



VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF DR. A. LAGORIO, DELAVAN LAKE,
WIS. V. A. MATTESON, ARCHITECT.



VIEW AND PLAN OF FIRST FLOOR—HOUSE OF LEM W. BOWEN, ESQ., DETROIT, MICH. GEORGE D. MASON, ARCHITECT; ALBERT C. McDONALD, ASSOCIATE.

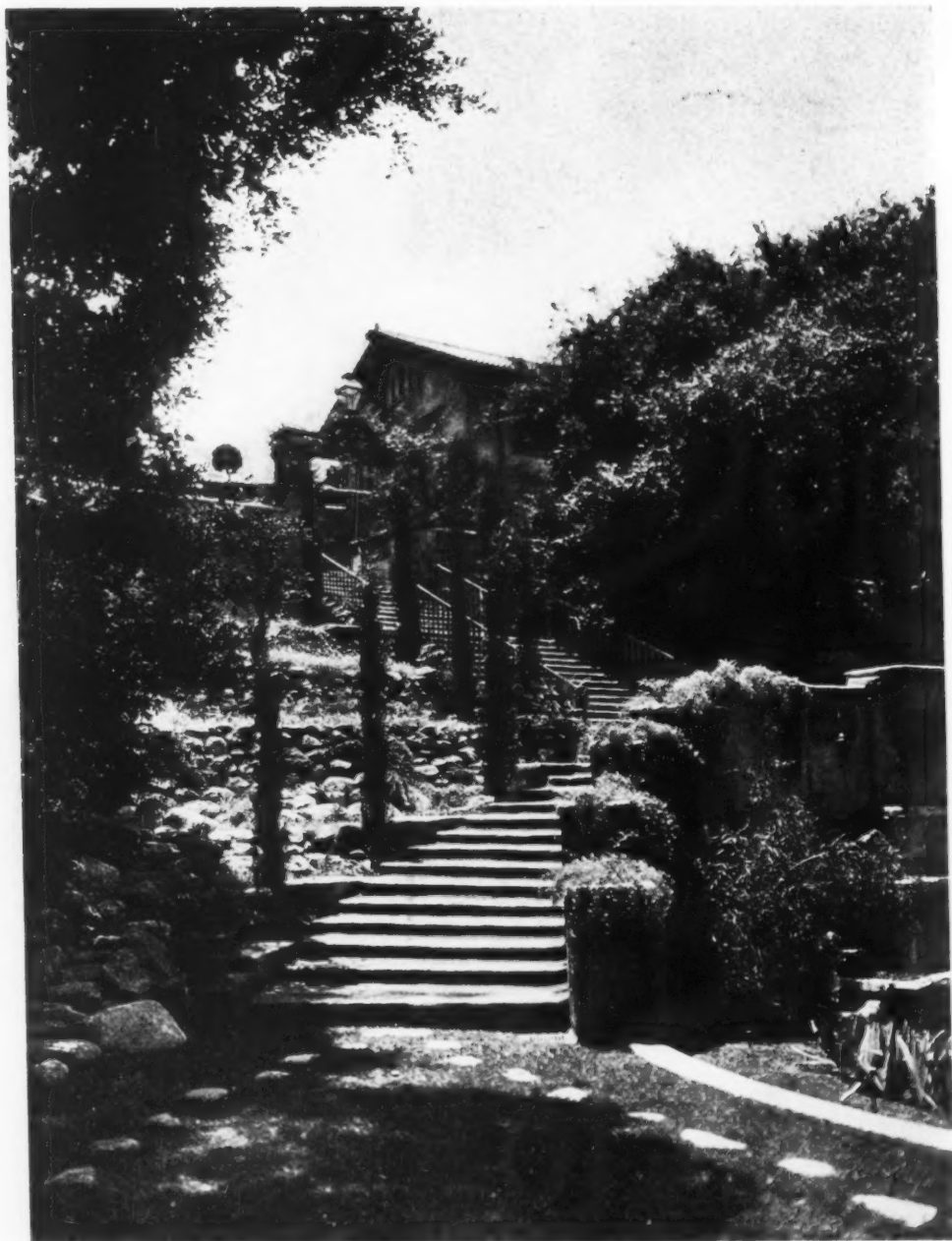


HOUSE OF JOHN W. GARY, ESQ., GLENCOE, ILL.
Frederick W. Perkins, Architect.

living art. So, as a fitting conclusion, I will add these few words of Mr. Van Brunt that we can readily imagine he is saying to us to-day:

"It would have been easiest for them to quote with accuracy and adopt with grace the styles of the Old World; to be scholarly, correct, academical, and thus to stand apart from the sympathies of the people, and to constitute themselves an aristocratic guild of art. They preferred to play the more arduous and nobler

part; to become, unconsciously, ministers of an architectural reform so potent and fruitful, so well fitted to the natural conditions of the strenuous liberty of the [Middle] West, that one may already predicate from it the speedy overthrow of the temporary, experimental, transitional vernacular art of the country, and the establishment of a school which may be recognized in history as the proper exponent of this marvelous civilization."



STEPS FROM LOWER GARDEN, LEADING TO UPPER
TERRACE—HOUSE OF MISS CORDELIA A CULBERT-
SON, PASADENA, CAL. GREENE & GREENE, ARCHITECTS.



COVNTRY HOVSE ARCHITECTVRE ON THE PACIFIC COAST

BY LOVIS CHRISTIAN MVLLGARDT

GOOD architecture is necessarily harmonious with its immediate surroundings, however much it may bear the stamp of a progenital style. The principles governing good architecture are taste, education, industry, climate, topography, horticulture, and modern essentials which insure human health and happiness.

The Pacific Coast States, Washington, Oregon and California, are topographically and climatically separated from the other forty-five States of the Union. The Sierra Nevada Mountains constitute an indestructible barrier, the traffic connections between the East and West being formed through and not over this great mountain range.

These three Coast States contain a square mileage that is practically equal in area to the thirteen Atlantic Coast States, reaching from Canada to the northern borders of Florida. The present population of the West Coast States is between three and four million, whereas there are about twenty-five million in the thirteen Atlantic Coast States.

The total area of these Coast States is about equal to six Mississippi Valley States, stretching from the Canadian frontier to the Gulf of Mexico, which contain a population of approximately eighteen million. They have an area equal to that of the combined square mileage of France and Italy, whose combined population is about eighty million.

As a result of the construction of the Panama Canal these States will receive a greatly increased immigration, and, incidentally relieve the great burden of responsibility borne by sister States along the Atlantic.

The Pacific Coast States will make provision for proper dissemination of pilgrims over the fertile lands of this Furthest West country, for the general betterment of human conditions. It is planned that Coast cities shall not be subject to congested conditions of struggling humanity which require years of support and national development at community expense, as is true of cities along the Atlantic seaboard.

Modern civilization has effected a marvelous industrial development along the Pacific Coast, out of which much good modern architecture has emanated.

Opportunities for industrial development and human health and happiness are greatly affected by climate and geological conditions. Oregonians, Washingtonians and Californians, native born and otherwise, are prone to giving great praise to their own State. Such laudation is prompted by natural tendency of nature-worship and not self-praise. A balmy climate, fertile soil, glorious forests and beautiful mountains constitute that which the inhabitants of the Pacific Coast really pride themselves on. They genuinely desire that all those who can will join them in enjoying this wonderful land of wine and honey, where health and happiness are a natural product.

The bountifulness of this El Dorado is as varied and interesting as may be found anywhere. Its soil, mines, fields, orchards and vineyards are of superior quality. Its immense forests, giant trees and oil fields offer marvelous opportunities, yet untouched. Its mountain snow-waters require intelligent planning to provide for proper conservation through correct development best to serve fertile valleys.

Along the sea border winter snows and summer heat are most uncommon, whereas interior valleys have typical summer and winter weather in degrees of temperature which do not unduly tax human endurance.

Each year is climatically divided into two seasons over the greater area—rainy and rainless; the latter extends from April to November.

Fertile valleys are clustered and dotted with varieties of oak, eucalyptus, cypress and poplar. The indigenous oaks have low, sturdy trunks with zigzag limbs, thickly covered with verdure both summer and winter. They resemble in form gigantic mushrooms and customarily lean with the direction of prevailing winds.

The eucalyptus, cypress and poplars reach high, like steeples, over the general average.

When the rains come these evergreen trees of abundant tracery and dark green foliage are set in bright green verdure. As springtime approaches, fresh green pastures become richly set with white, yellow and purple flowers, which make Fairyland seem an unquestionable place.

Forests of leviathan redwoods and giant coniferous trees of great variety constitute cathedrals of surpassing impressiveness, wherein man and beast silently worship.

The low hills are carpeted in pasturage, like the valleys. Arroyos are fringed with clusters of dwarf oak where winter rains shed abundantly. Thickly set live oak, buckeye, pine, fir, wild lilac, red berry and madroño grow out of a thicket of manzanita and sturdy chaparral, fringed with giant fern and wild flowers innumerable.

In settings like these, so perfect in natural glory as to make word description inadequate, destructive and constructive man takes occasion to house himself according to uncertain personal whims.

It is not within the power of man to enhance natural beauties of hill or valley. Suitable habitations must nevertheless be provided to fulfill modern needs and ideals of civilization. Therefore, superior mankind ascertains how best to exercise intelligence, to do as little destructive work to perfect landscape as possible, when building habitations.

Building country homes on the Pacific Coast began during a period of Spanish-Mexican occupancy of lower and middle California, about the time when United States' independence of Great Britain's rule was asserted. This pre-modern Spanish-Mexican period continued until 1848, when California was acquired by the United States through much pressure and a little purchase.

Spanish-California ranch houses and haciendas were contemporaneous with Spanish-California missions founded by Junipero Serra and his followers, who arrived in 1769. Of these country homes mere remnants remain to record their design.

The walls were customarily built of adobe, consisting of a batter of sun-baked clay blocks reinforced with straw and weeds. They were made as the early Egyptians built their walls. Sometimes an interlocking of rough ledge stone was used, when cliffs of loose flat rock were reasonably near.

The bonding material was fresh adobe. Lime mortar of burnt calcareous rock, mixed with sand and water, constituted the cuticle for interior and exterior wall surfaces. These plaster surfaces were generally softened and embellished with color tones made of ground clay and rock mixed with water.

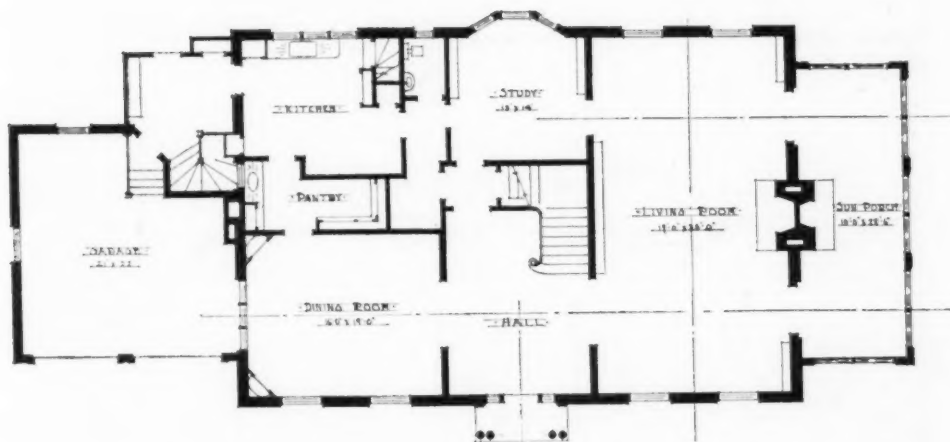
The floors were of select rough stone flagging, burnt clay or earth.

The roofs, framing and rafters were made of barked timber and saplings. The rafters, cords and purlins were sometimes covered with split shingles or shakes. Customarily, burnt clay tiles of Spanish design were used.

Old Spanish-California homes were commonly one-story structures. Their zone limit extended as far north as the Bay of San Francisco, at which point old Mission Dolores still exists.

The development of country homes north of San Francisco is properly ascribable to modern California, succeeding 1848, when gold was first discovered by a few venturesome Easterners who had trekked and fought their way across prairie, mountain and over sea to this virgin land of gold nuggets.

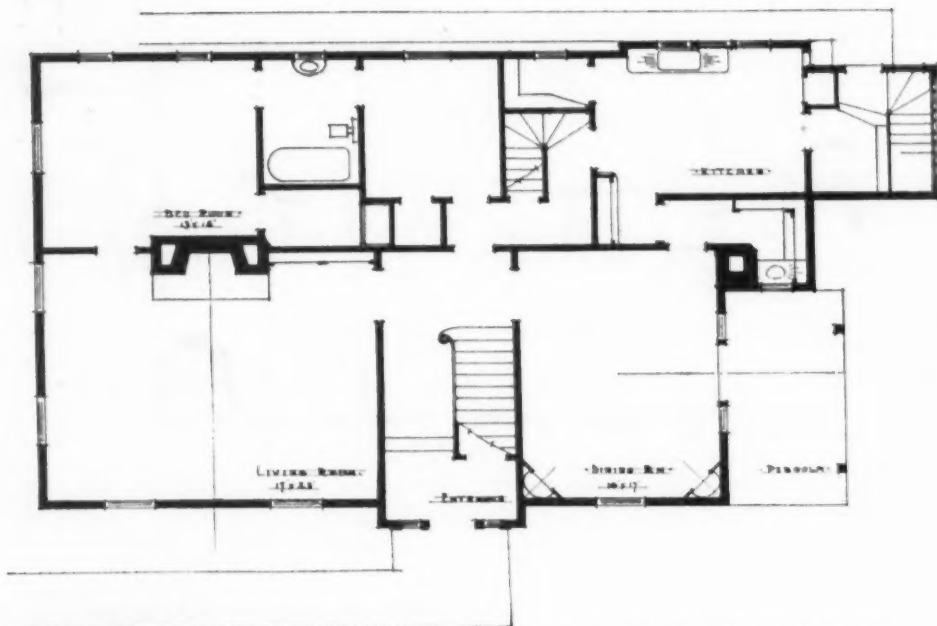
Northern California is identified with



VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF DR. FREDERICK BENTLEY, SEATTLE,
WASH. JOSEPH S. COTÉ, ARCHITECT.



HOUSE OF ARCHIBALD G. CLARK, ESQ., SEATTLE, WASH.
Joseph S. Coté, Architect.



PLAN OF FIRST FLOOR—HOUSE OF ARCHIBALD G. CLARK, ESQ., SEATTLE, WASH.
Joseph S. Coté, Architect.



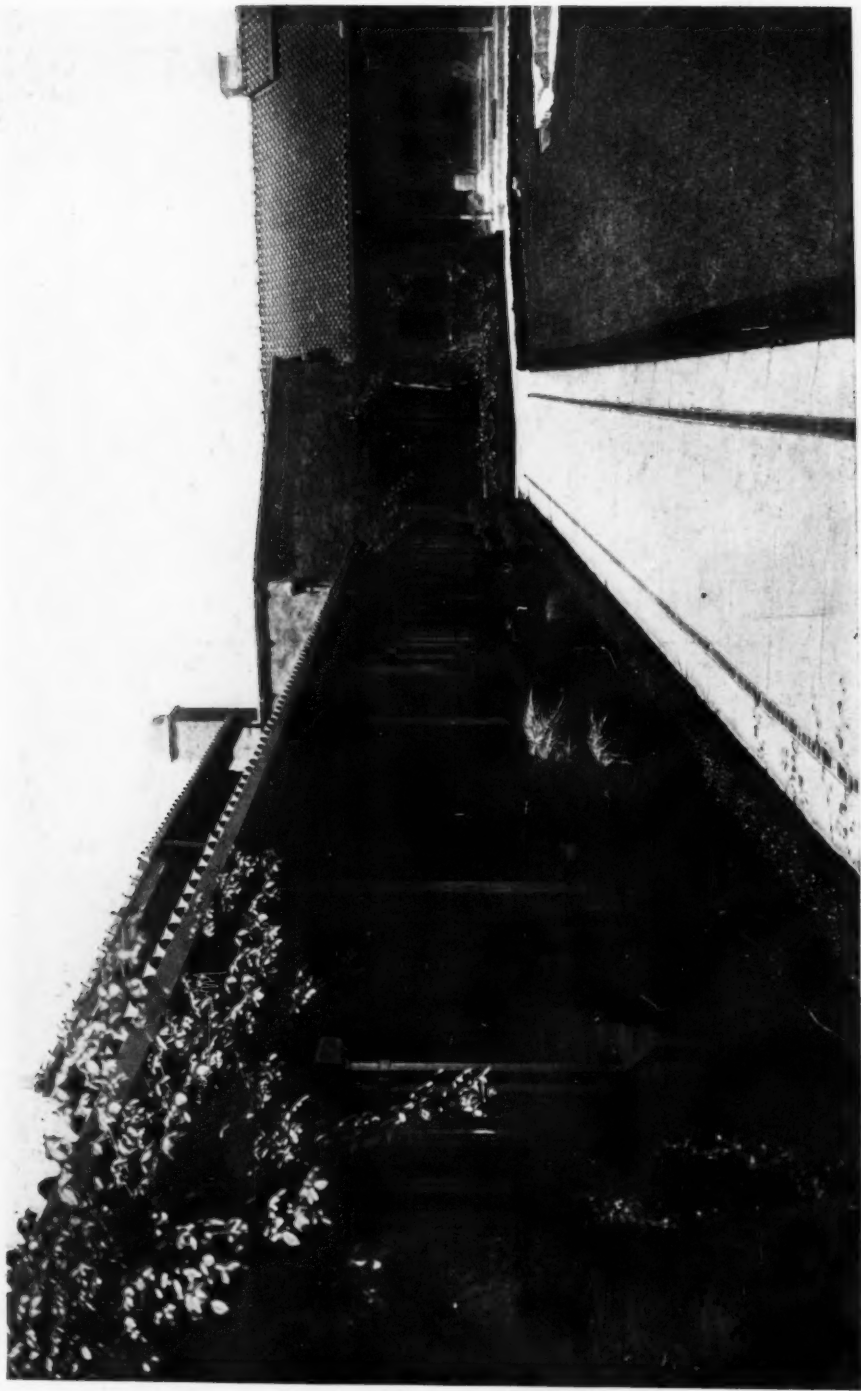
HOUSE OF MRS. M. C. RUSSELL, HOLLYWOOD, CAL.
Elmer Grey, Architect.



COURT VIEW—HOUSE OF MRS. M. C. RUSSELL, HOLLYWOOD, CAL.
Elmer Grey, Architect.



HOUSE OF ELMER GREY, OAK KNOLL, PASADENA, CAL. ELMER GREY, ARCHITECT.



SOUTH SIDE OF COURT, LOOKING WEST—HOUSE
OF MISS CORDELIA A. CULBERTSON, PASADENA,
CAL. GREENE & GREENE, ARCHITECTS.



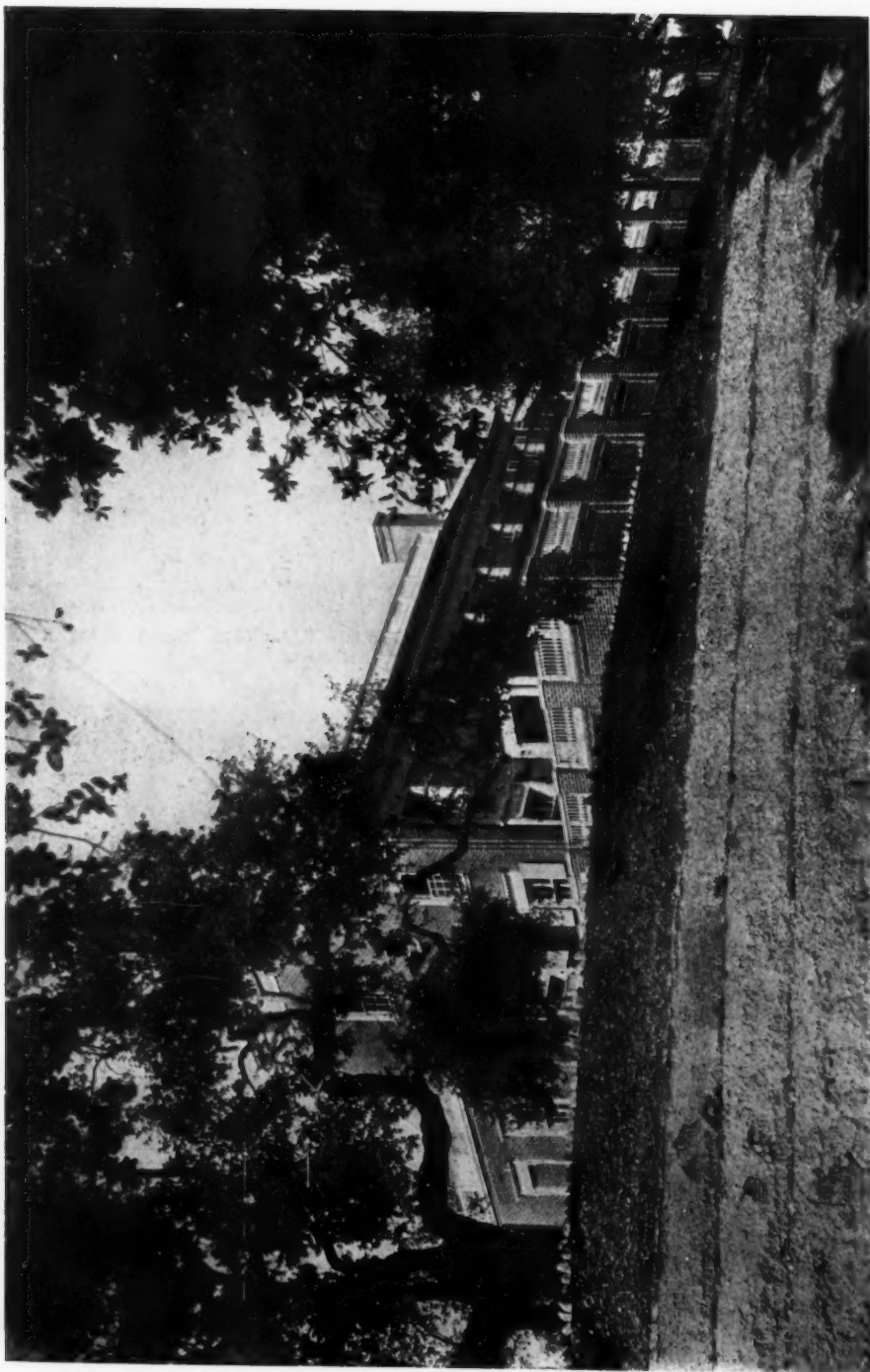
UPPER TERRACE AND LOGGIA—HOUSE OF
MISS CORDELIA A. CULBERTSON, PASADENA,
CAL. GREENE & GREENE, ARCHITECTS.



HOUSE OF E. F. ROBBINS, ESQ., OAK KNOLL, PASADENA, CAL.
Myron Hunt, Architect.



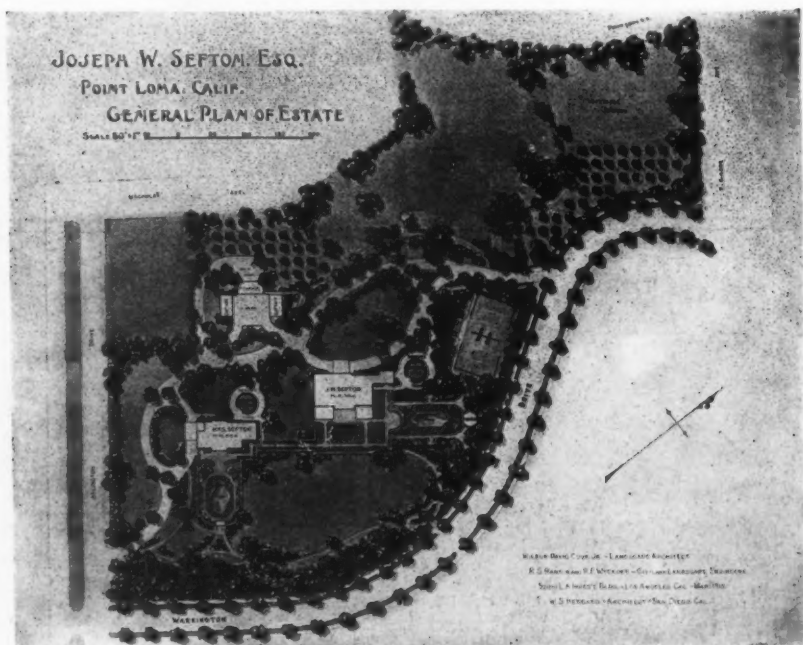
PORTICO—HOUSE OF E. F. ROBBINS, ESQ., OAK KNOLL, PASADENA, CAL.
Myron Hunt, Architect.



TERRACE-HOUSE OF E. F. ROBBINS, ESQ., OAK
KNOLL, PASADENA, CAL. MYRON HUNT, ARCHITECT.



SOUTHEAST VIEW—HOUSE OF MRS. HARRIETT SEFTON CAMPBELL, POINT LOMA, CAL.
Will Sterling Hebbard, Architect.



PLAN OF ESTATE OF JOSEPH W. SEFTON, ESQ., POINT LOMA, CAL.
Will Sterling Hebbard, Architect.



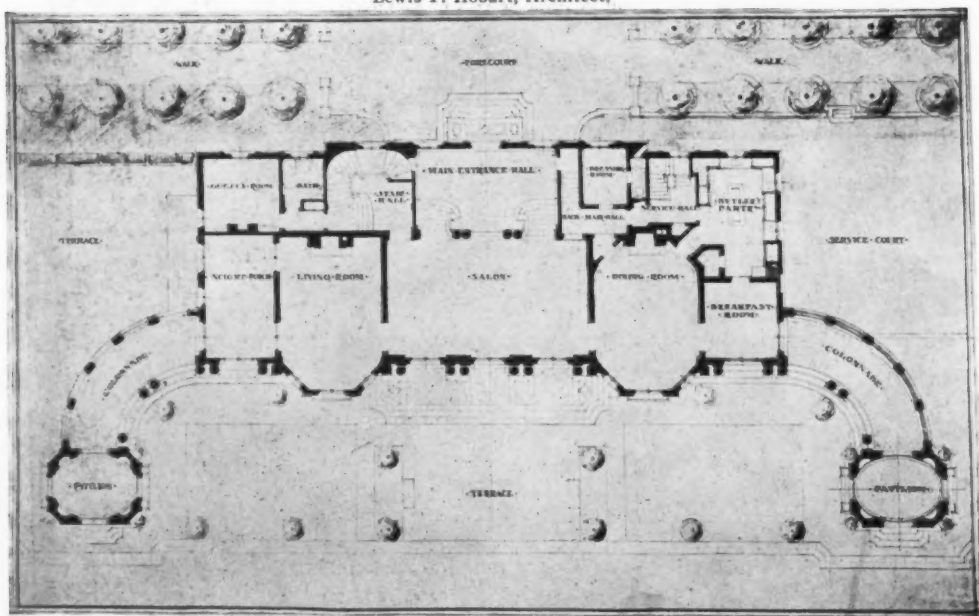
HOUSE OF J. W. SEFTON, JR., ESQ., WITH HOUSE OF MRS. HARRIETT SEFTON CAMPBELL
IN DISTANCE, POINT LOMA, CAL.
Will Sterling Hebbard, Architect.



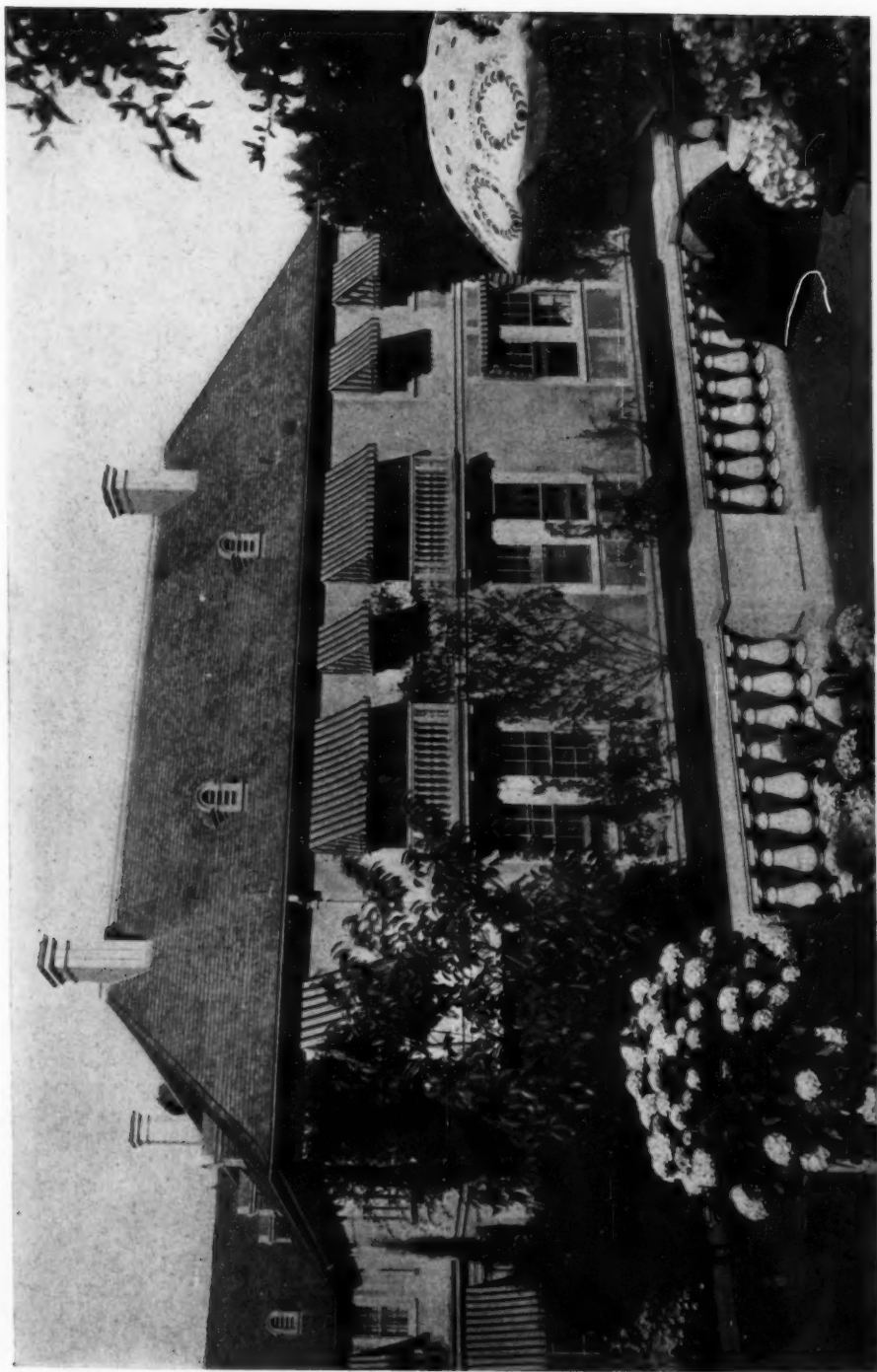
SOUTH VIEW—HOUSE OF J. W. SEFTON, JR., ESQ., POINT LOMA, CAL.
Will Sterling Hebbard, Architect.



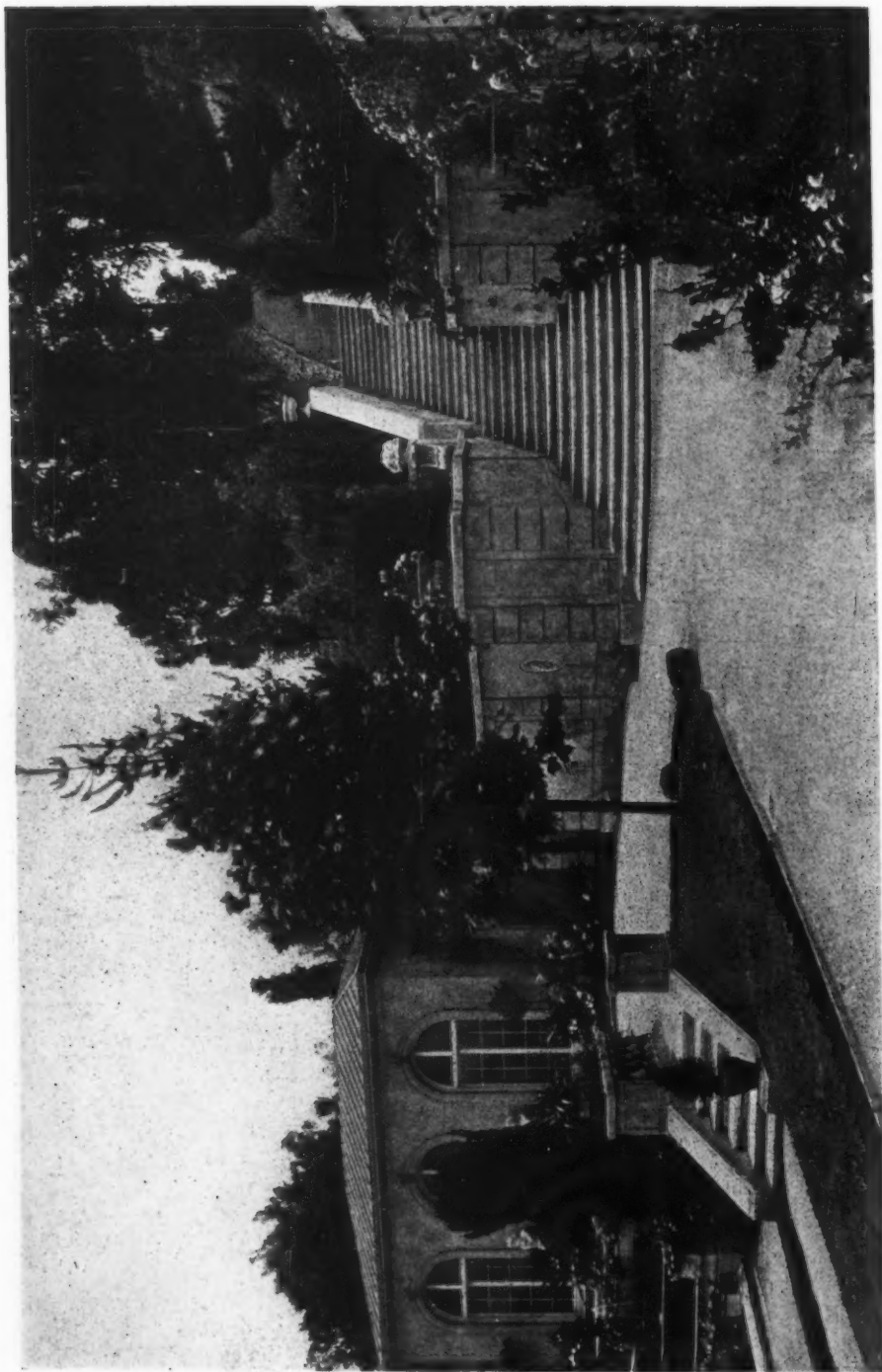
HOUSE OF GEORGE A. NEWHALL, ESQ., SAN MATEO, CAL.
Lewis P. Hobart, Architect.



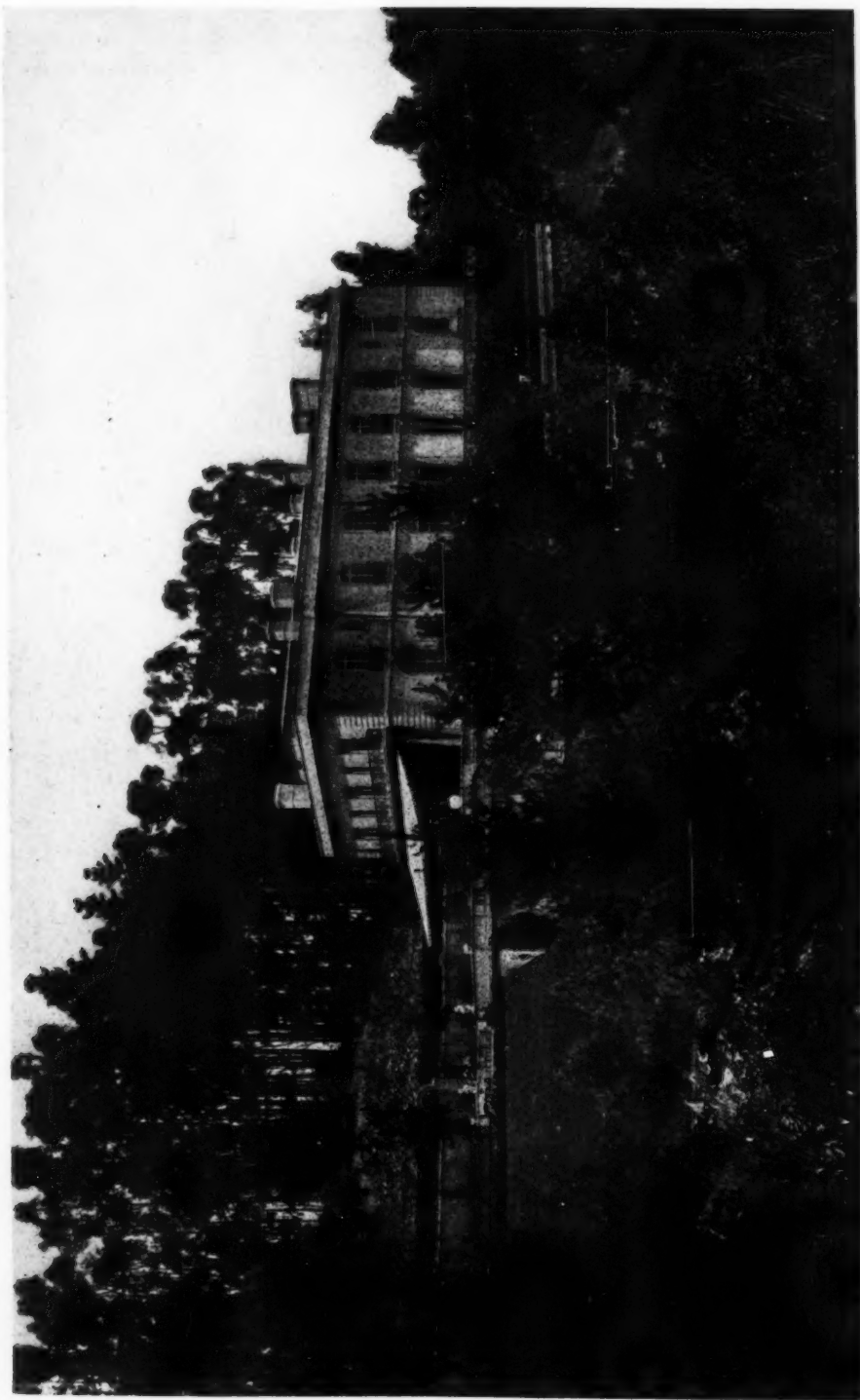
PLAN OF FIRST FLOOR—HOUSE OF GEORGE A. NEWHALL, ESQ., SAN MATEO, CAL.
Lewis P. Hobart, Architect.



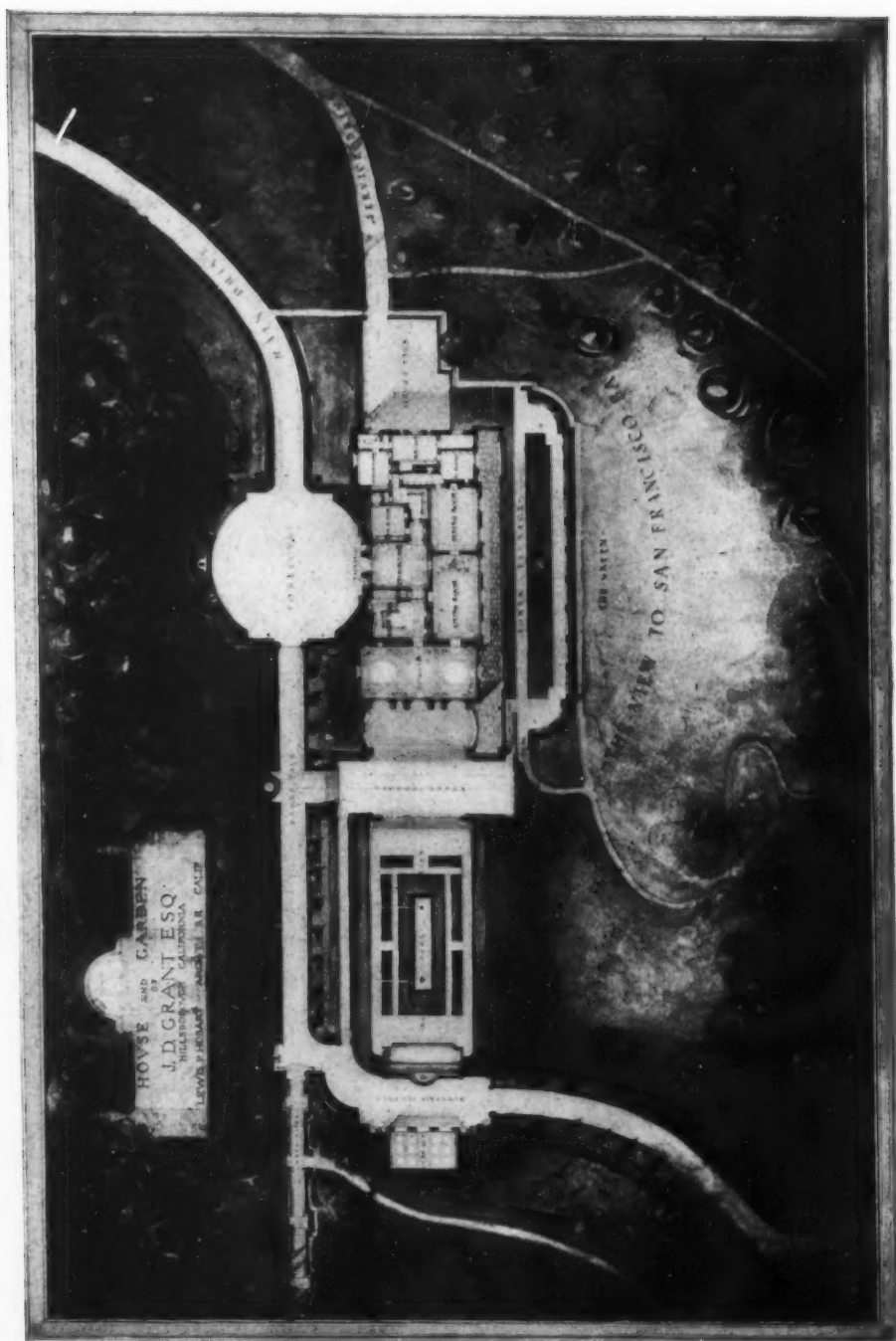
HOUSE OF ANSEL M. EASTON, ESQ., EASTON,
CAL. LEWIS P. HOBART, ARCHITECT.



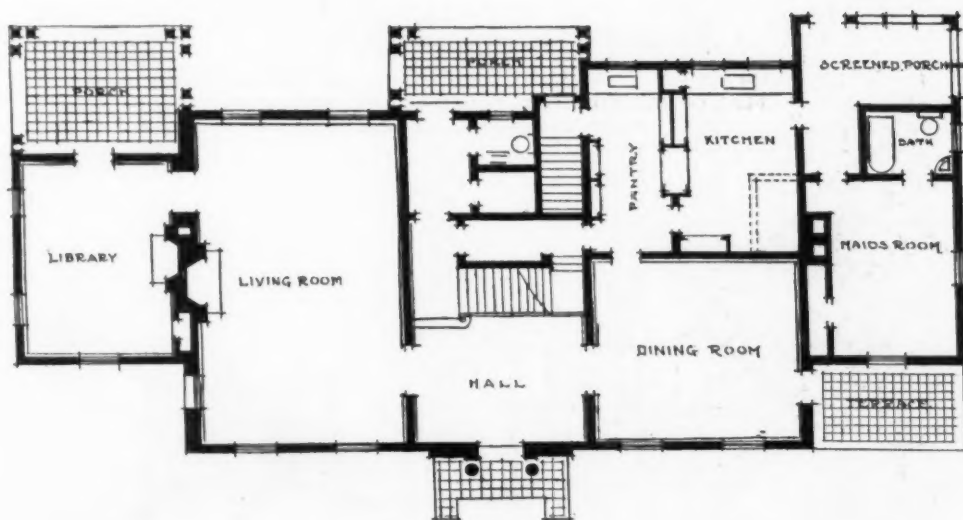
STEPS TO EUCALYPTUS GROVE, WITH ORANGERIE TO
THE LEFT—ESTATE OF J. D. GRANT, ESQ., HILLSBOR-
OUGH, CAL. LEWIS P. HOBART, ARCHITECT.



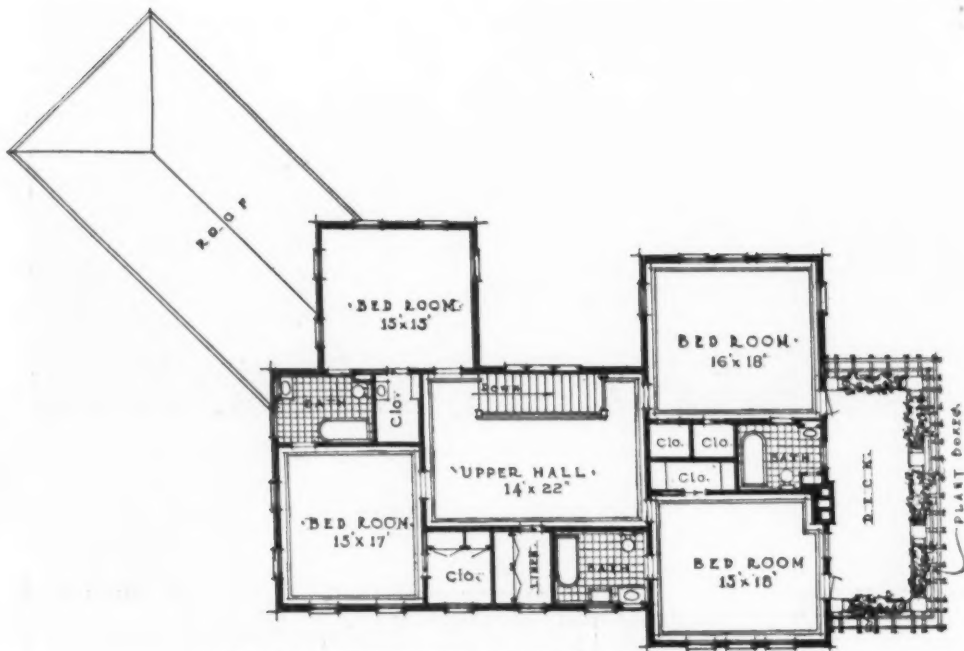
VIEW FROM ORCHARD—HOUSE OF J. D.
GRANT, ESQ., HILLSBOROUGH, CAL.
LEWIS P. HOBART, ARCHITECT.



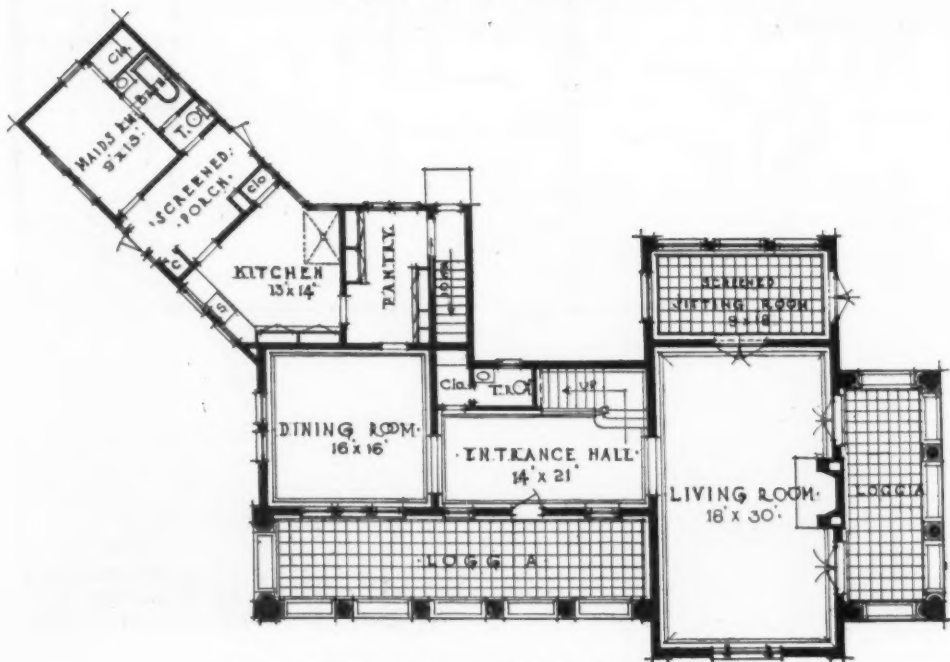
PLAN OF GARDEN AND FIRST FLOOR—
HOUSE OF J. D. GRANT, ESQ., HILLSBOR-
OUGH, CAL. LEWIS P. HOBART, ARCHITECT.



VIEW AND PLAN OF FIRST FLOOR—HOUSE
OF J. N. HARPER, ESQ., PASADENA, CAL.
REGINALD D. JOHNSON, ARCHITECT.



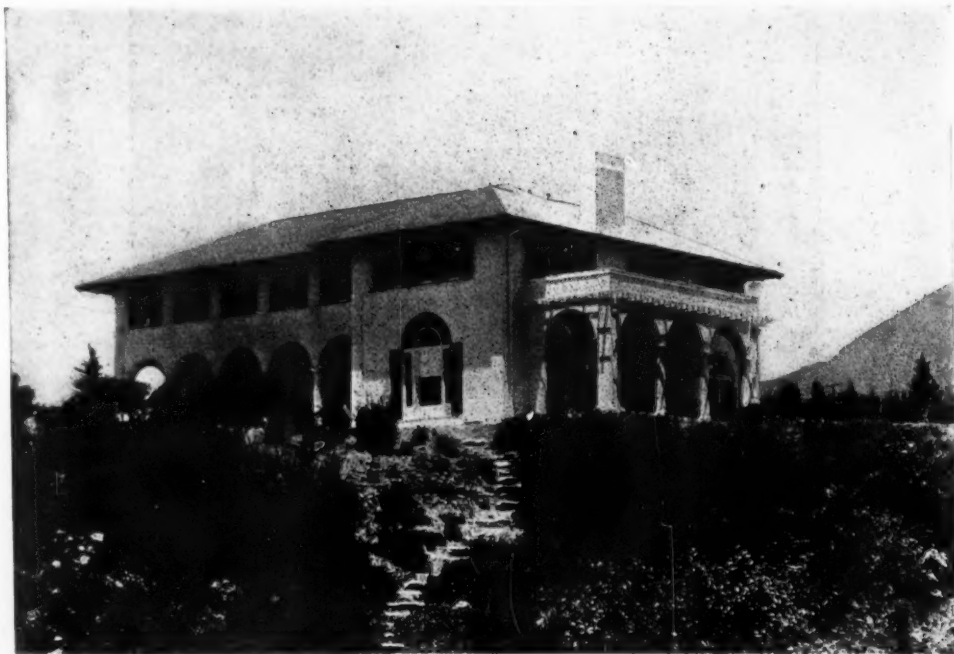
PLAN OF SECOND FLOOR—HOUSE AT ALTADENA, CAL.
Reginald D. Johnson, Architect.



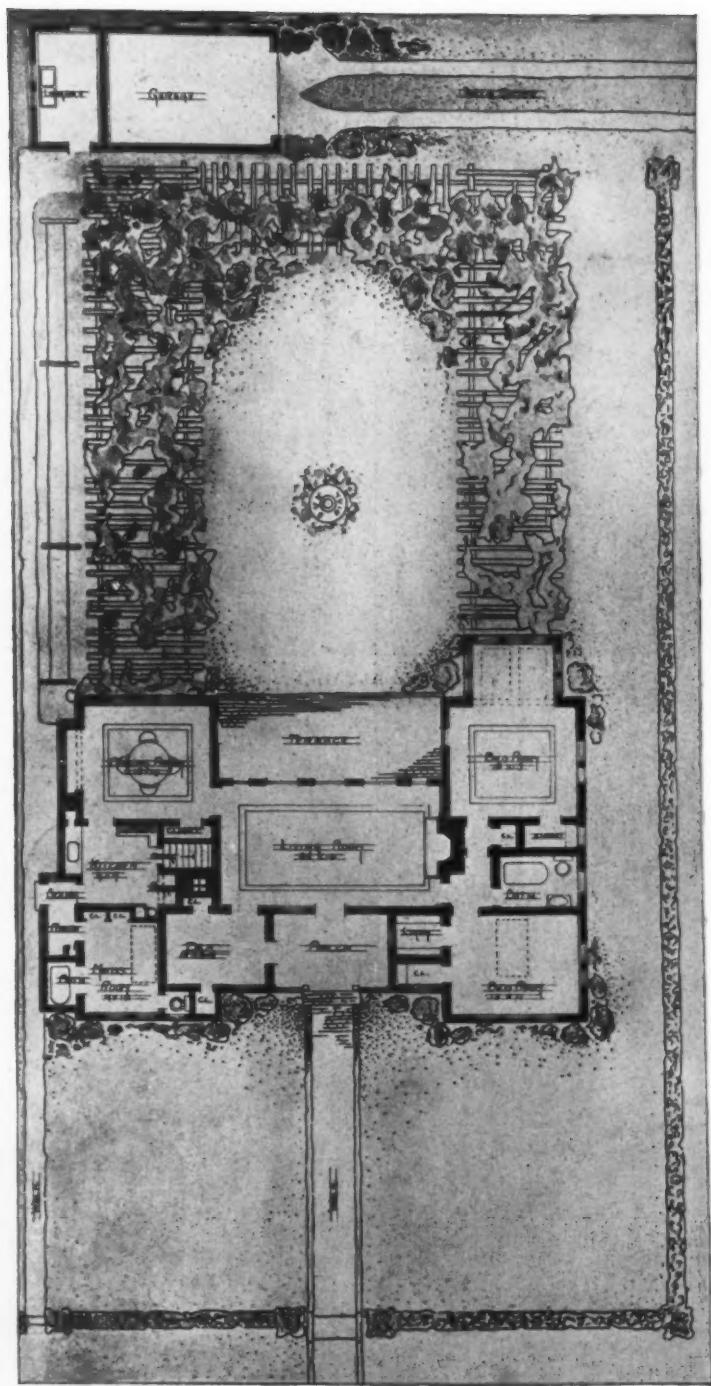
PLAN OF FIRST FLOOR—HOUSE AT ALTADENA, CAL.
Reginald D. Johnson, Architect.



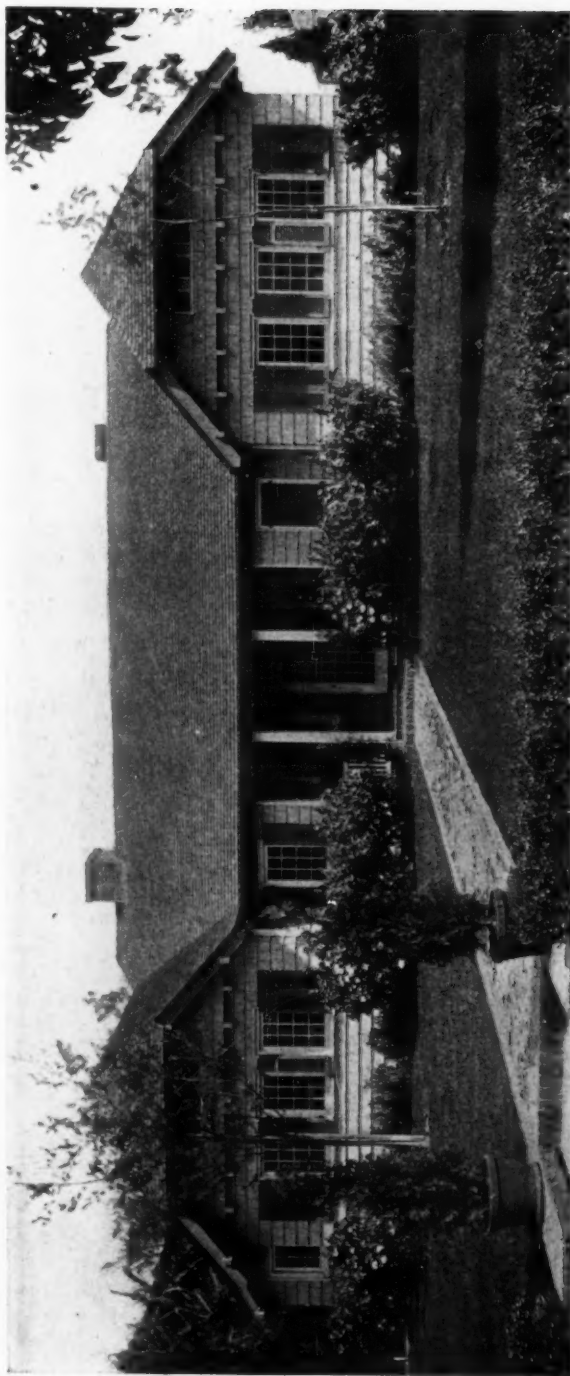
HOUSE AT ALTADENA, CAL.
Reginald D. Johnson, Architect.



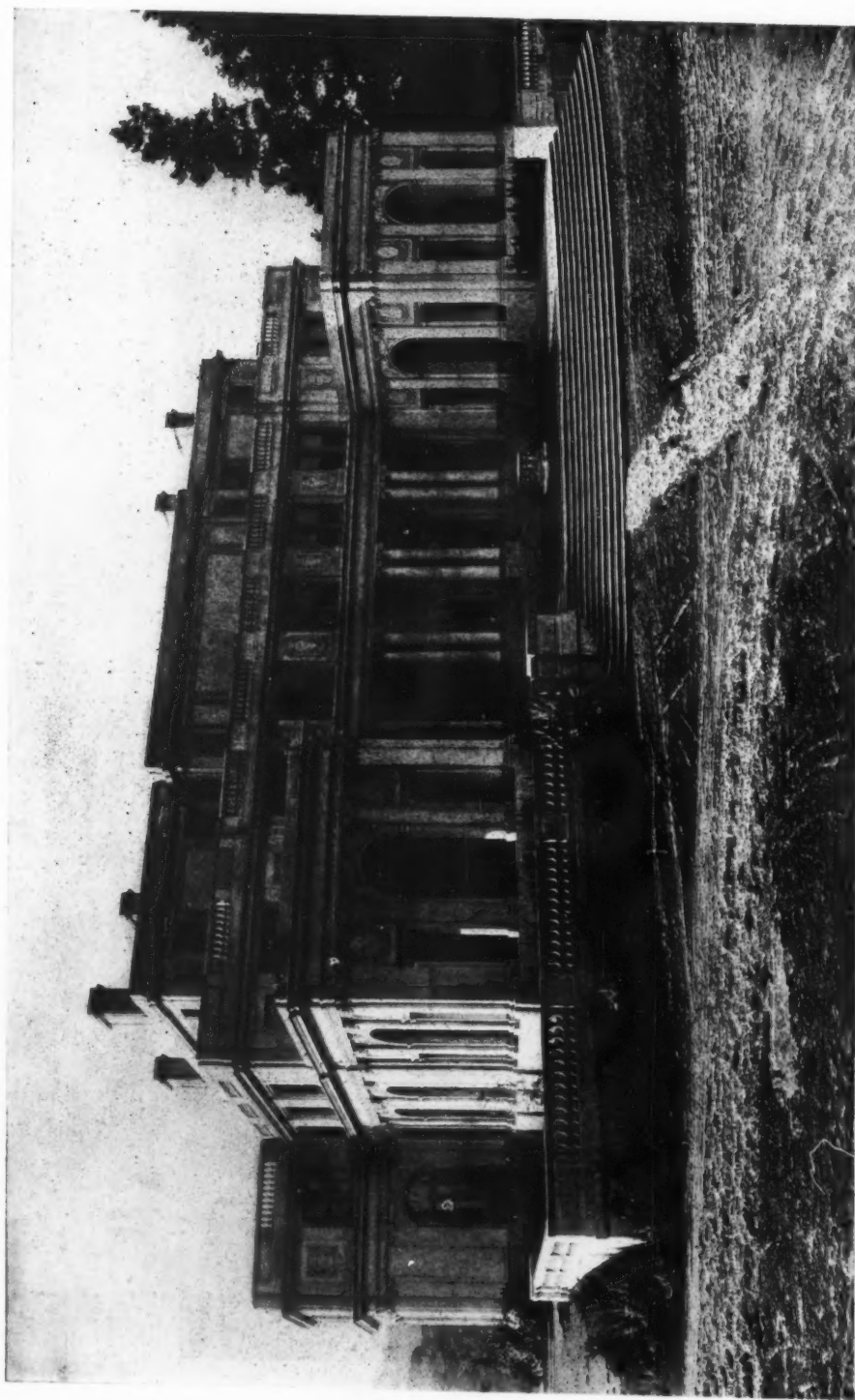
HOUSE AT ALTADENA, CAL.
Reginald D. Johnson, Architect.



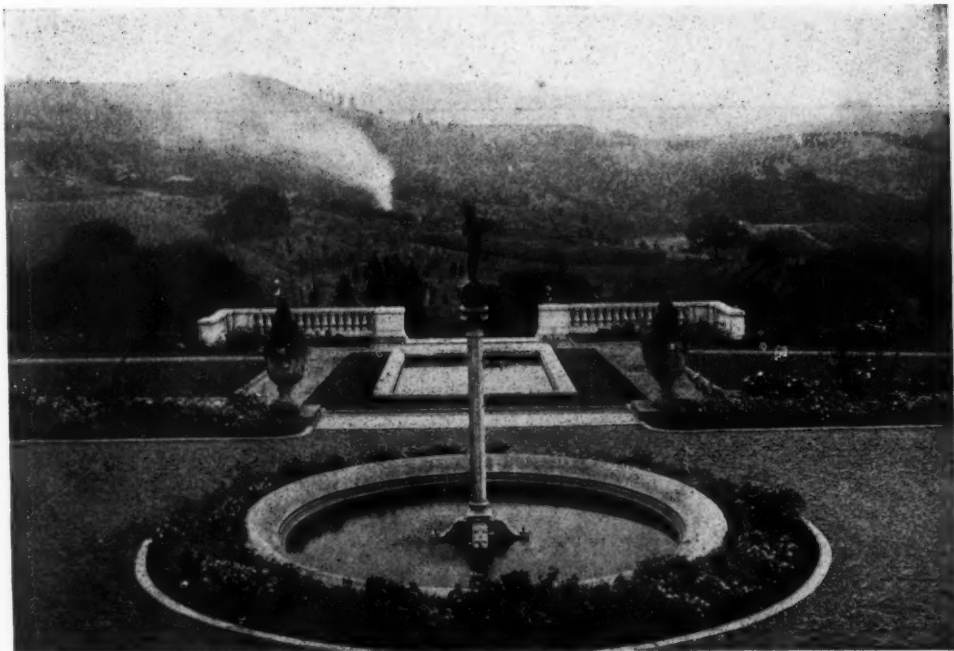
HOUSE OF REGINALD D. JOHNSON, PASADENA,
CAL. REGINALD D. JOHNSON, ARCHITECT.



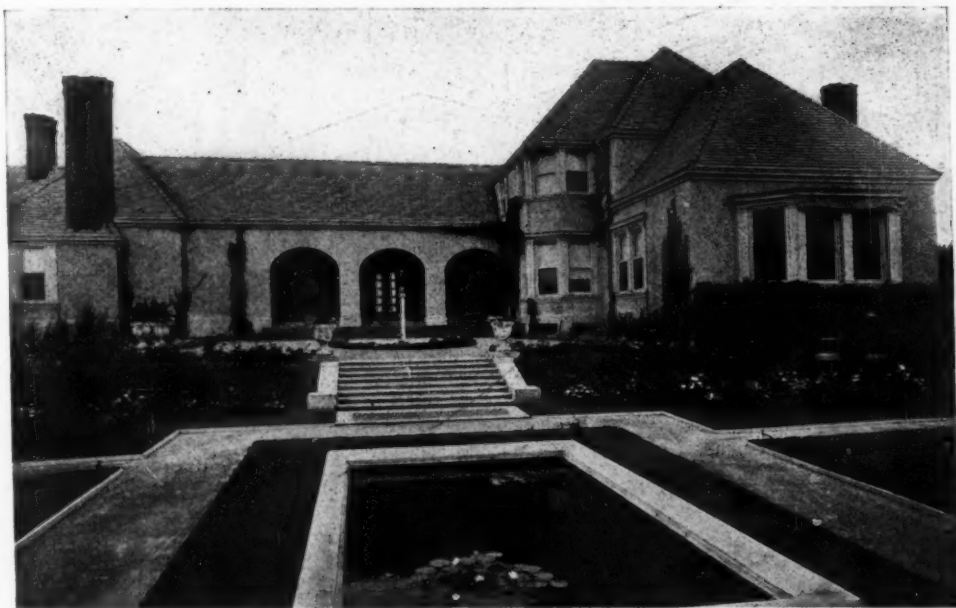
HOUSE OF REGINALD D. JOHNSON, PASADENA,
CAL. REGINALD D. JOHNSON, ARCHITECT.



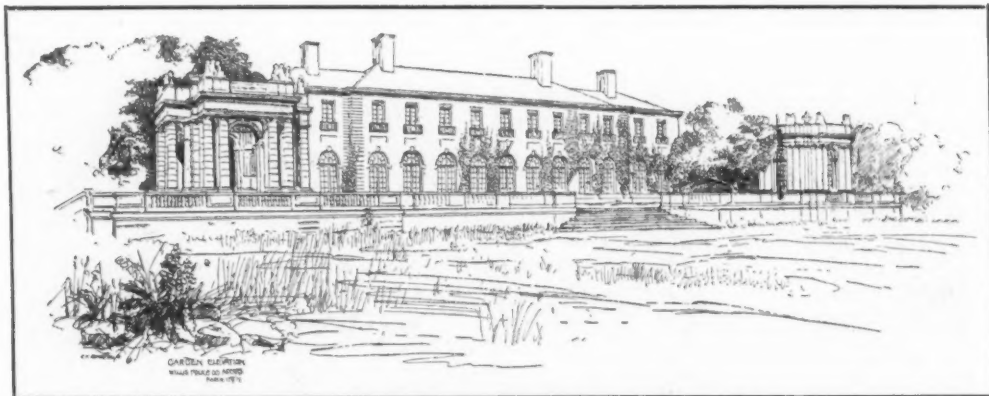
HOUSE OF CHARLES TEMPLETON CROCKER, ESQ., SAN
MATEO, CAL. WILLIS POLK & CO., ARCHITECTS.



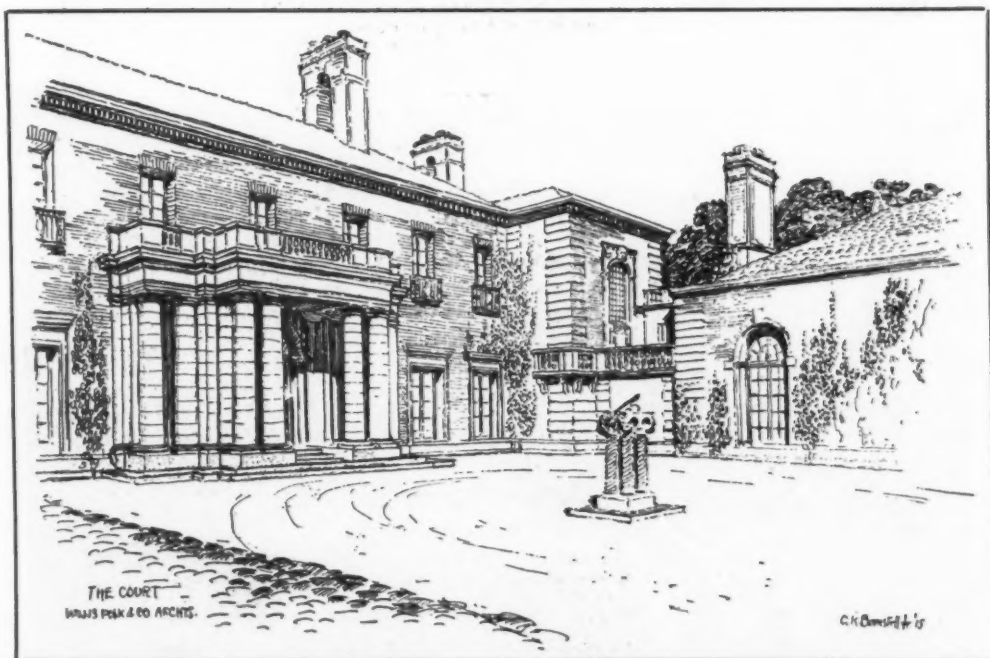
GARDENS—HOUSE OF JAMES K. MOFFITT, ESQ., PIEDMONT HILLS, CAL.
Willis Polk & Co., Architects.



EAST GARDEN VIEW—HOUSE OF JAMES K. MOFFITT, ESQ., PIEDMONT HILLS, CAL.
Willis Polk & Co., Architects.



DESIGN OF HOUSE FOR MR. X, OVERLOOKING GARDENS.
Willis Polk & Co., Architects.



COURT OF HOUSE DESIGNED FOR MR. X.
Willis Polk & Co., Architects.



HOUSE OF DR. R. DE LECAIRE FOSTER,
LA PLAYA, POINT LOMA, SAN DIEGO, CAL.
CARLETON M. WINSLOW, ARCHITECT.

Washington and Oregon in similarity of modern development effected since 1848. Russians, who reached Alaska over Bering Sea and came down the coast as far as the Bay of San Francisco, left no architectural trace.

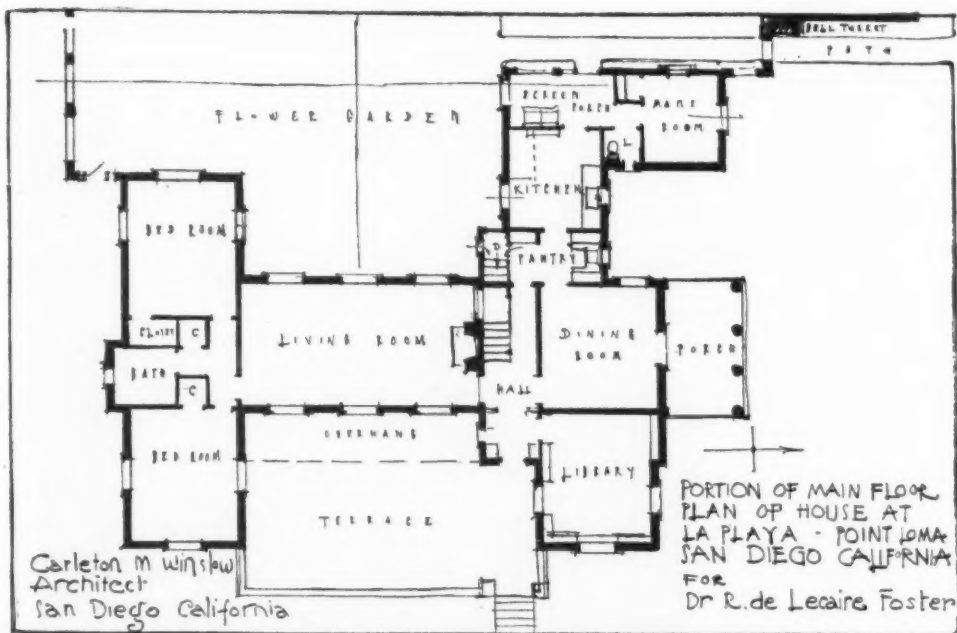
The earliest form of country homes in Northern California, Oregon and Washington consisted of rustic logs and split timber. This style of primitive simplicity continued until railroads and shipping by sea extended national development of forest, field, orchard, mine, fish and petroleum industries. Thereafter, architecture soon became modernized in its material aspect. Oregon and Washington also developed largely, due to colossal gold discoveries in Alaska, to which possessions Portland and Seattle became entry ports. This additional development created an accession of wealth which aroused the world.

With increasing wealth came desire for aesthetic expression in the necessities of modern day architectural development, in which the Pacific Coast States have advanced well beyond initial stages.

Culture, refinement and good taste have rapidly become popular commodities in this land of the setting sun, as is evidenced by accompanying illustrations of a few country homes recently created in Washington, Oregon and California.

Climatic conditions and other creative causes which provide a logical basis for displaying good taste are radically different west of the dividing Sierra Nevadas. A complete metamorphosis from Eastern States exists here. When the north winds of the Central and Eastern States blow cold and bring their blankets of snow, then the Pacific Coast States don their new shades of spring green intermingled with flowers and trees in foliage and blossom.

Enormous quantities of snow and energy are stored on the high Sierras, Shasta, Hood, Rainier and the Olympian Mountains, which cool the inland temperature, freshen hillsides and valleys with crystal water throughout the year and provide light and power. Extended conservation of snow-water in the mountains and continued channeling of the low-



PLAN OF FIRST FLOOR—HOUSE OF DR. R. DE LECALRE FOSTER, LA PLAYA, POINT LOMA, SAN DIEGO, CAL.

Carleton M. Winslow, Architect.

lands will by degrees irrigate all the soil with mechanical precision during the rainless season, when vineyards, fields and meadows are bathed in continuous summer sunlight.

On the West Coast the approaching north winds are tempered by the South Sea currents of the Pacific, which diffuse a genial warmth over the land.

During the summer months the coast range and inland valleys are cooled by that faithful natural phenomenon, the trade winds, which drift over the range at certain points where it is favorably low and unobstructive. These winds bring great clouds of fog each day, which freshen plant life and glorify the hills with avalanches of snowy white vapor which quickly melts away. The trade winds cool the nocturnes of a solar day and make of sleep a luxury.

Temperature primarily affects architecture in its physical essentials, whereas racial instinct influences architectural styles. Architectural style differs as much according to racial instinct as do nests built by the wren, thrush and swallow.

Diversity of architectural style is attributable to variety and segregation of race and nationality, whereas variety in any one particular style is attributable to taste.

Education and co-ordination tend to unify architectural style. They supersede racial instinct and national traditional tendencies.

Fine quality in architectural style is always the result of good taste. Climate and racial instinct produce architecture which in time becomes lethargic and non-progressive. Its results are more especially based on physical needs and traditional custom.

Modern education frequently produces examples of architecture which are creditable chiefly because they are prototypes of good originals, whereas free and unrestricted exercise of uncultivated knowledge in design too frequently produces kaleidoscopic architecture.

It requires taste, supported by superior intelligence, culture and education to produce superior architecture. All good creative work is itself a superior expression

necessarily founded on superior taste, intelligence, culture and education.

Superior creative work consists of a clear analysis and direct interpretation of beautiful existing facts which govern every-day problems.

Superior taste, intelligence, culture and education respect all traditions which are basically appropriate and serviceable to modern conditions. They serve by injecting accumulated wisdom into new problems, which causes functional parts to co-ordinate properly, as they do in a healthy, beautiful body.

Country homes are comparatively numerous on the Pacific Coast. This is largely attributable to natural charm and general habitability of country.

The proportion of well-designed country homes is large when compared to other classes of Pacific Coast architecture, because country homes are usually designed for cultured people by architects who are similarly endowed.

The people observe that the actual cost of a structure seldom represents its ultimate value and that a structure well-designed is worth relatively much more than a structure of similar cost poorly designed; also, that a poorly designed structure is ultimately worth less than its cost, however low the cost may have been; and that money received for architectural services is largely paid out for salaries and overhead expenses and that the architect's compensation constitutes a residuary.

People have engaged questionable services under erroneous impressions. Sometimes they do not understand that quality of design constitutes the real value of result. Frequently they believe that the client can direct an architect how to design a superior house, or can produce one himself.

The best efforts of qualified architects are expended in designing country homes, because they require the greatest effort to make them successful. The populace appreciates increasingly the importance of qualified professional services. They observe that good results have only come from adequate taste and forethought, and that perfunctory knowledge of design has always produced inferior results.



DETAIL—HOUSE OF C. BONYNGE,
ESQ., SOUTH ORANGE, N. J. DAVIS,
McGRATH & KIESSLING, ARCHITECTS.



COVNTRY HOVSE ARCHITECTVRE IN THE EAST

BY ELECTVS D. LITCHFIELD

THE building of one's country house is a serious matter. The time was when for many people the town house was home and the country place more or less incidental, but nowadays the country house is home, while the city domicile, in practically all large and even in most smaller cities, is merely a temporary abiding place. It follows, therefore, that the building of the country house is a serious matter and not to be lightly entered upon. For the place which is to be the home of one's self and one's family should be many things. More particularly is this so where a family of children are to be brought up in it and are to look back to it as a spot hallowed by cherished recollections. Books upon education are full of the influence of environment upon the development of the child. With how much care then should that environment be created. The influence of environment, too, extends not only to the child, but to the children of a larger growth; and the peace and comfort of a household depends much on the beauty, convenience, light and ventilation of its habitat. The various steps in the creation of a home should be entered into advisedly and with deep consideration.

For most of us the opportunity of building a home comes but once. With how much care, then, should its site be selected and its character determined. There are certain responsibilities which devolve upon those who undertake the building of a house that are not always recognized. In a civilized community no man liveth to himself altogether, even though he would; and, as suggested above, the first, and perhaps the most important of these responsibilities is toward the young children who are to make

it their home and to the men and women these children will become. How often when the light grows dim and the worries of life are for the moment shut out does the heart of man turn for solace and rest to the bright visions of his childhood's home—the house of which he had neither the choosing nor the planning, but which for good or ill left its indelible impressions on his life. And for most of us, those impressions have been for good. For the normal child recollects best what is beautiful and happy, and remembers the mere fact, and but dimly only the detail, of its pain. How much, then, we owe those ancestors of ours who set the old homesteads in those delectable spots high up on the New England hills, with the river winding lazily along through the valley beneath, and the evening sun setting red on the distant mountains; and the apple trees and the cherries, and the bubbling spring way up in the back lots, and the brook where we sailed our whittled-out boats and performed prodigies in engineering with our dams of clay and twigs. Have you no such place to which your memory goes back, and if you have not, do you not still long for such a place, as you did as a boy? The first responsibility, then, of the home-builder is to the child; how you may provide for him the quiet, healthful, beautiful environment that at least for that period of your boyhood, which has become your most cherished memory, your fathers provided for you.

But there is another and less appreciated responsibility on the man who would build a house, and that is the responsibility to the community—though that term hardly expresses it. I mean the responsibility to the country in which

the house is to be built and the particular kind of country. Now, the average man—at least the average American—contends that Magna Charta provides that a man's house is his castle, and that a man has the right to build anything which he may choose on his own land and that it is nobody's business but his own. The owners of New York real estate used to think so until their houses were pocketed between the walls of towering loft or apartment buildings, and their own property rendered useless either for dwelling or other development owing to the lack of necessary side-light. It is curious that home-builders have been so slow to realize that the beauty of a countryside depends greatly upon the character and beauty of its domestic buildings. It is a lamentable fact that, with certain notable exceptions, the larger the undertaking the more certainly has the architecture of the rich man's house been utterly out of keeping with its surroundings. And this has not been because it was in any way impossible—no matter what its size or ambitiousness—to make it appropriate, but because there has been no thought nor effort to make it so. So long ago as the beginning of the Christian era Vitruvius wrote: "If our designs for private houses are to be correct, we must at the outset take note of the countries and climates in which they are built. One style of house seems appropriate to build in Egypt, another in Spain, a different kind in Pontus, one still different in Rome, and so on with lands and countries of other characteristics;" but the average moneyed American has travelled, at least a little, and has become obsessed with the idea of building for himself a French chateau, an English manor, a Swiss chalet, or an Italian palace, forgetting how abhorrent would be even the most beautiful of our truly American houses—and there are many of great beauty—if transplanted to Brittany or the Tyrol. There is a place for everything, and Spanish missions do not belong on Long Island nor French chateaux in our New England landscape. The modern house-builder can do much to preserve and increase the beauty of our country, and on the other

hand a single arrogant architectural interloper may kill the natural beauty of a whole valley.

There is an old town not far from New York up among the hills where architects have vied with each other for a couple of centuries in constructing churches, houses and other buildings appropriate to the place. Its climate and its beauty have attracted men of means, and many have made their summer homes there, building houses that, if not absolutely in the style of the earlier constructions, at least had something of their spirit of quiet simplicity, till, at last, there came an individual, with more money than taste, and purchased a lovely plateau slightly below the level of the main approach to the town, but between it and the beautiful view of valleys and hills to the north and to the west. There he built himself the most enormous of white stucco houses, with innumerable gables covered with the most vivid of red Spanish tiles, and a so-called Italian garden, with stiff walks, but no trees—at least none large enough to screen its alien impertinence—acres in extent; the horror of it stays with one like a red smear across a lovely landscape.

It makes no difference how extended the house is to be, nor how ambitious you care to be, nor how bottomless your purse, stick to the vernacular, and your home will give you real satisfaction, and will add to the loveliness of the country in which you live. Now, sticking to the vernacular, unfortunately, is not so easy as it sounds, for the reason that the past generation of architects were nothing if not original, and knew little of any of the historic styles, and, least of all, of the characteristic style early developed in America; and the present generation and most of the coming generation, while more or less thoroughly trained in classic design and its modifications through the French and Italian Renaissance, know little of the special characteristics of the very distinct and beautiful style produced by our early American architects. How innumerable are the attempts at "modern Colonial" which have the substance but none of the spirit of that simple and graceful style. It seems un-

believable that so many architects could not or would not understand that the use of classic detail in wood does not produce the typical architecture of our American forefathers. The tendency to make the architecture too heavy and to have too much of it is the ever recurring fault. I cannot do better than to quote from a most delightful and intelligent narrative by Louise Hale in the *July Century*, entitled "We Discover New England," which, while not altogether apropos, and which gives our old friend Palladio a puff to which I am not sure he is wholly entitled, is, in the main, so true and delightful that I shall quote it at length:

"It appears to be a great temptation to over-elaborate a modern building in the Georgian style, making one column too wide, one pediment too florid, one wreath too many. It was the Italian Palladio, in the eighteenth century, who first accommodated the old Greek style to dwelling houses. He lived in Venice and built for the Venetian noblemen country houses on terra firma along a foolish little river called the Brenta. We were much amazed when, by chance, we motored from Padua and discovered this district. Save for their dilapidation, these abodes of the mighty bore the air of Long Island.

"The architects of the English Georges adapted this innovation to the English landscape perfectly, and we, before we became a republic, also used it. So in our country it is 'Colonial,' but the wise man who is aware of its Greek extraction should keep his house as plain as possible. There are no white frame churches in England, and they do not miss what they do not know—the beauty of the shadow of green trees upon the glistening surface. Some do not worship within the tabernacle, but surely they can find religion in the outside of these slender spired habitations of the Lord."

It follows that the selection of one's architect is of the greatest importance. There are architects who are brothers-in-law, cousins, and even friends of one's best friend who can build a successful American home. There are even "such

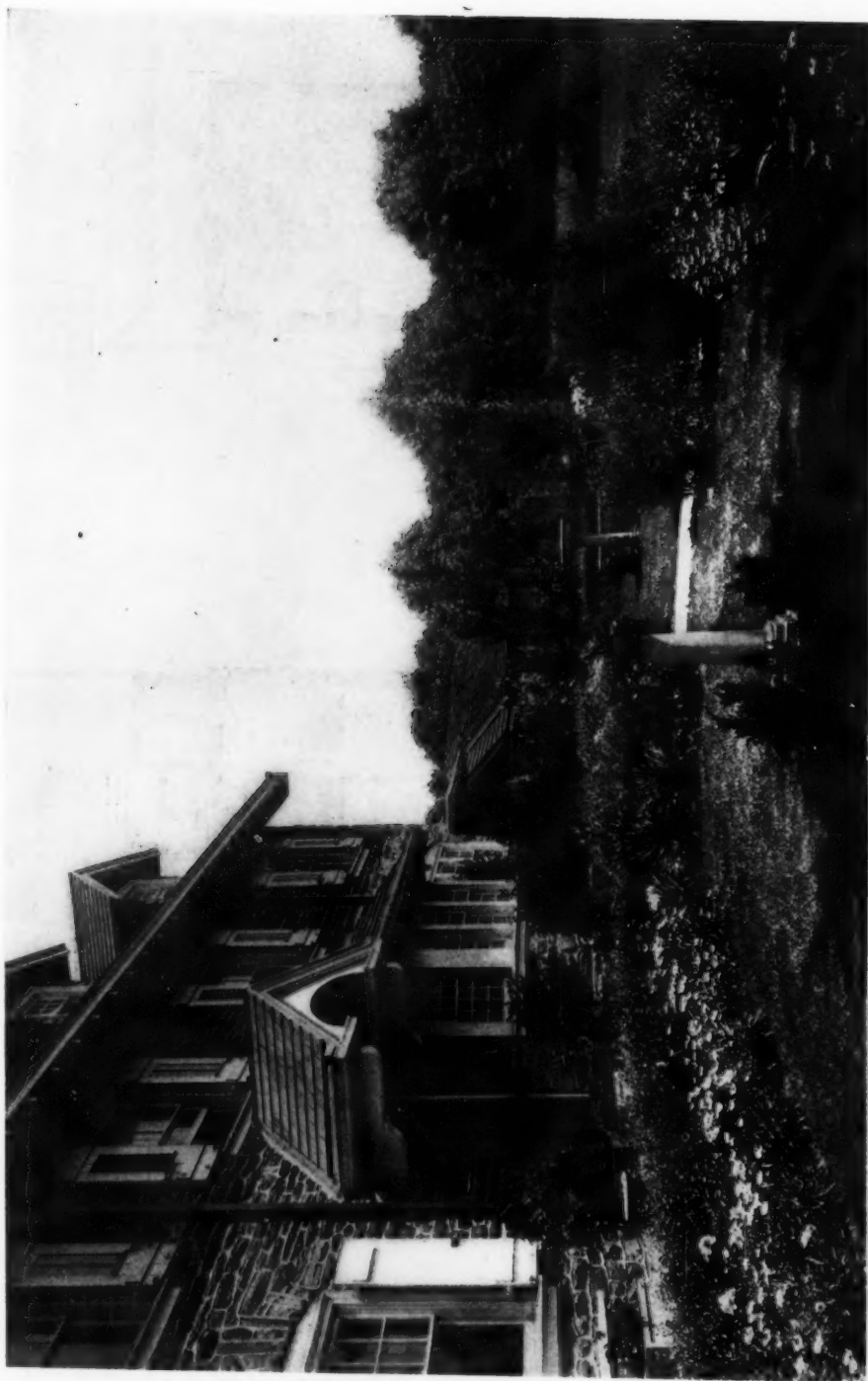
bright young fellows" who have done it, but really these are not the specifications which will absolutely provide the right man. It really is a fact that those architects that you know of and have heard people talking about as the best architects, usually are the men who do the best work; but there is but one certain method of selection—"by their fruits ye shall know them"—and while it is an advantage that your architect should be your friend or your friendly relation who knows and will be in sympathy with your own tastes and ideas, be sure he is a man whose executed work you like and who has done work that you know is good, along the style in which you wish to build. It does not necessarily follow because the work which he has done has all been very large that he cannot build equally good very small, nor does it follow that while his work has been very small, if it has been very good, that he cannot do equally well with a large undertaking. It is quality, not quantity, that counts, just as it is architectural study and not expensive materials which produces the successful building. The people are more and more appreciating this fact and are coming to realize that simple lines with a small amount of ornament, and that ornament very good, is a characteristic of the most successful homes.

A layman, speaking of a house at Huntington recently built, said to me a few days since: "There is a house so simple that no man of means would have been willing to have it not long ago, but which has a simple elegance which is infinitely beyond the over-detailed mansion full of stucco and ornament with which the rich man used to be saddled, and which he afterwards hated, as he did his architect for creating it for him." Within the last ten years there has been a tremendous development in American domestic architecture. There has been a re-birth of the spirit which animated the builders of our Colonial period, the architect of to-day going back for his inspiration to the work of the early Italian masters, but creating typically American homes absolutely suited to their environment.

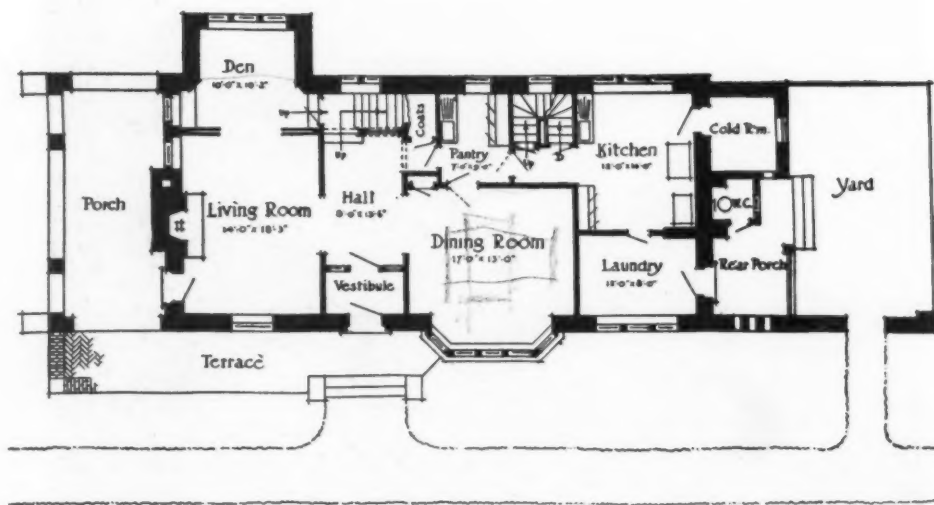
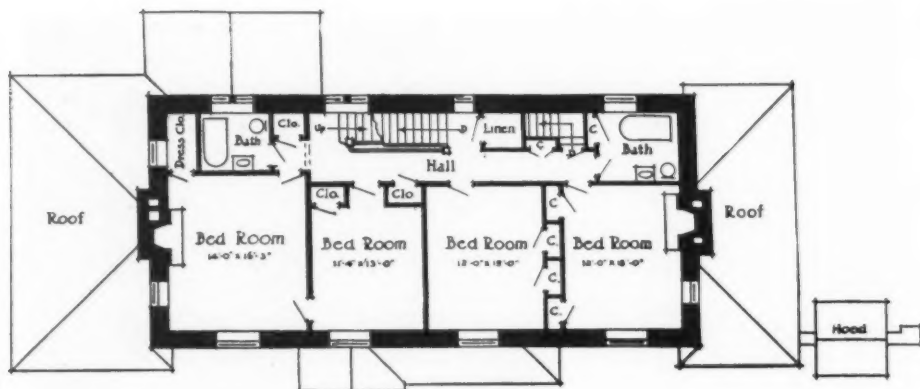
This is not the place for a list of



HOUSE OF RAEBURN CLARKE SMITH, ESQ., WYNNE-
WOOD, PA. D. KNICKERBACKER BOYD, ARCHITECT.



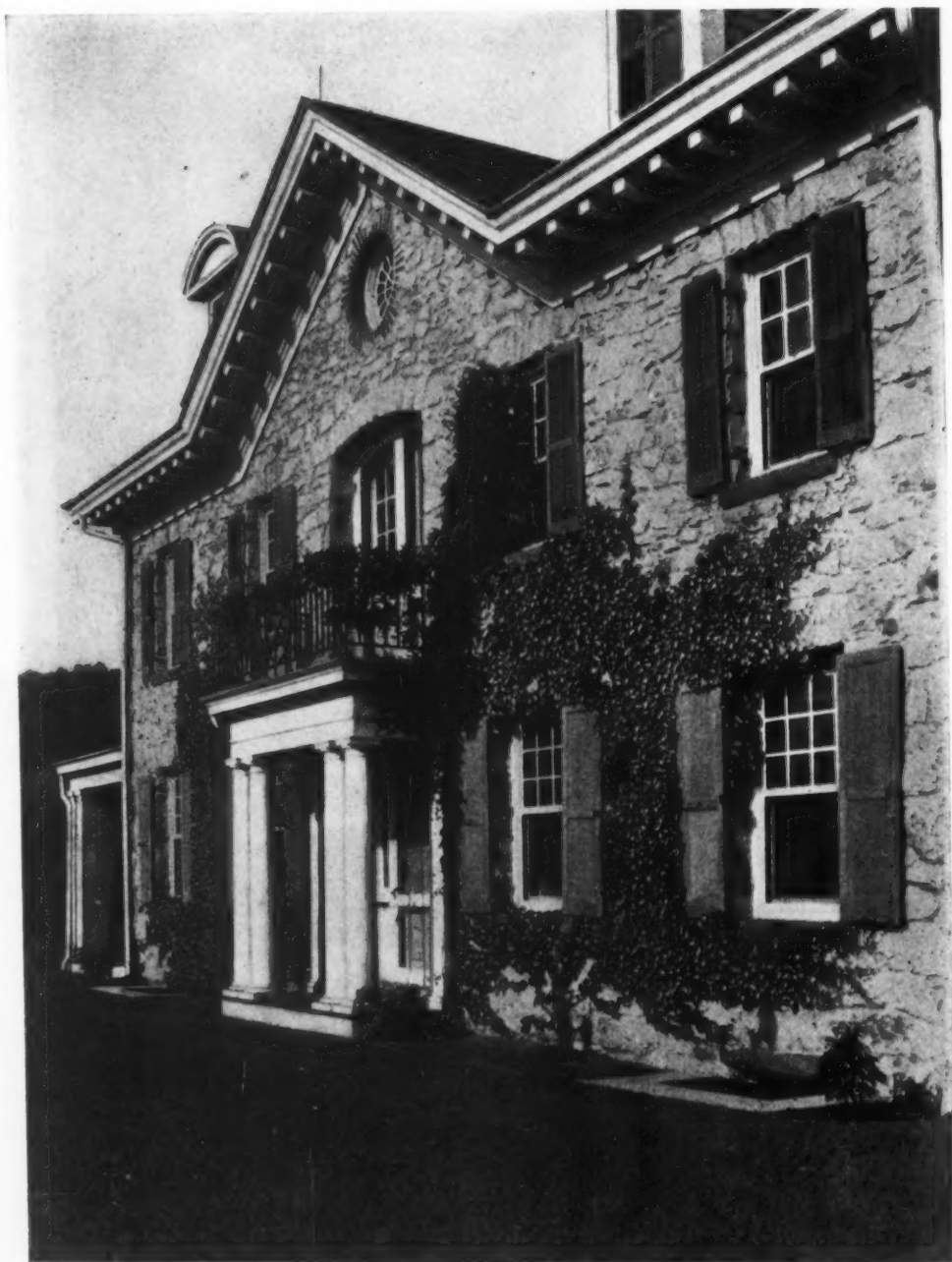
TERRACE—HOUSE OF RAEBURN CLARKE
SMITH, ESQ., WYNNEWOOD, PA. D.
KNICKERBACKER BOYD, ARCHITECT.



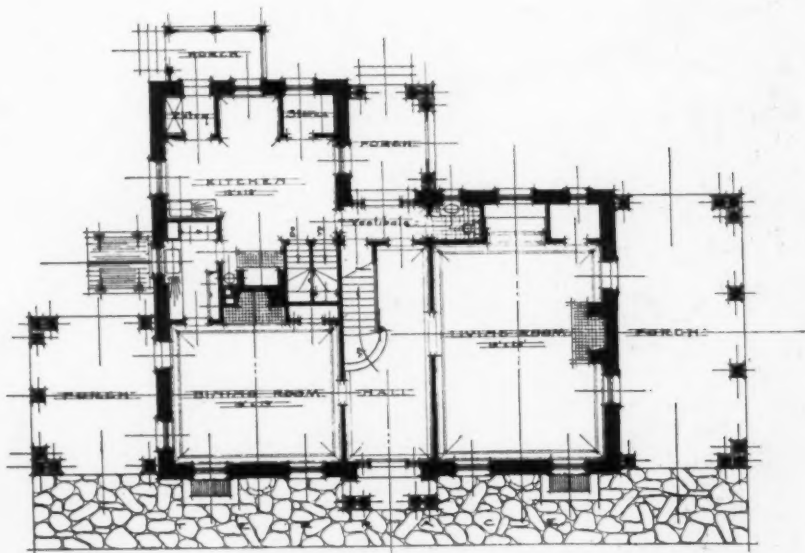
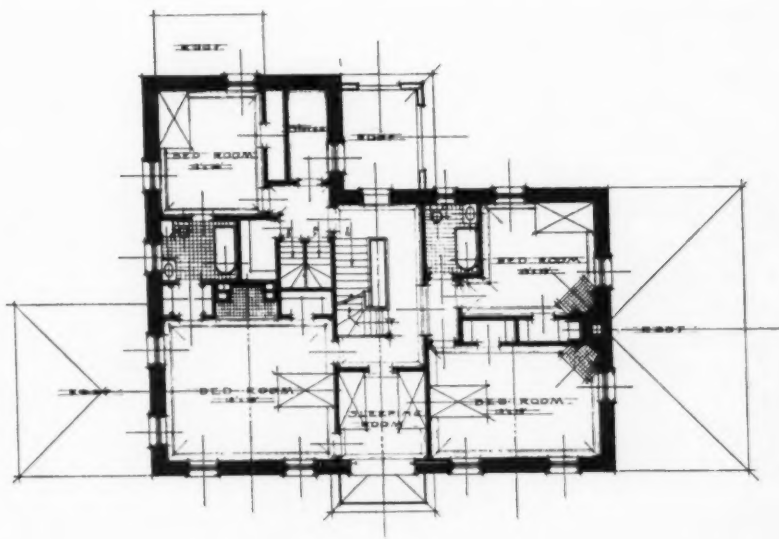
FLOOR PLANS—HOUSE OF RAEURN
CLARKE SMITH, ESQ., WYNNWOOD, PA.
D. KNICKERBACKER BOYD, ARCHITECT.



HOUSE OF C. BONYNGE, ESQ., SOUTH ORANGE, N. J.
DAVIS, McGRATH & KIESSLING, ARCHITECTS.



HOUSE OF KNOX TAYLOR, ESQ., HIGH BRIDGE,
N. J. WILLIAM EMERSON, ARCHITECT.



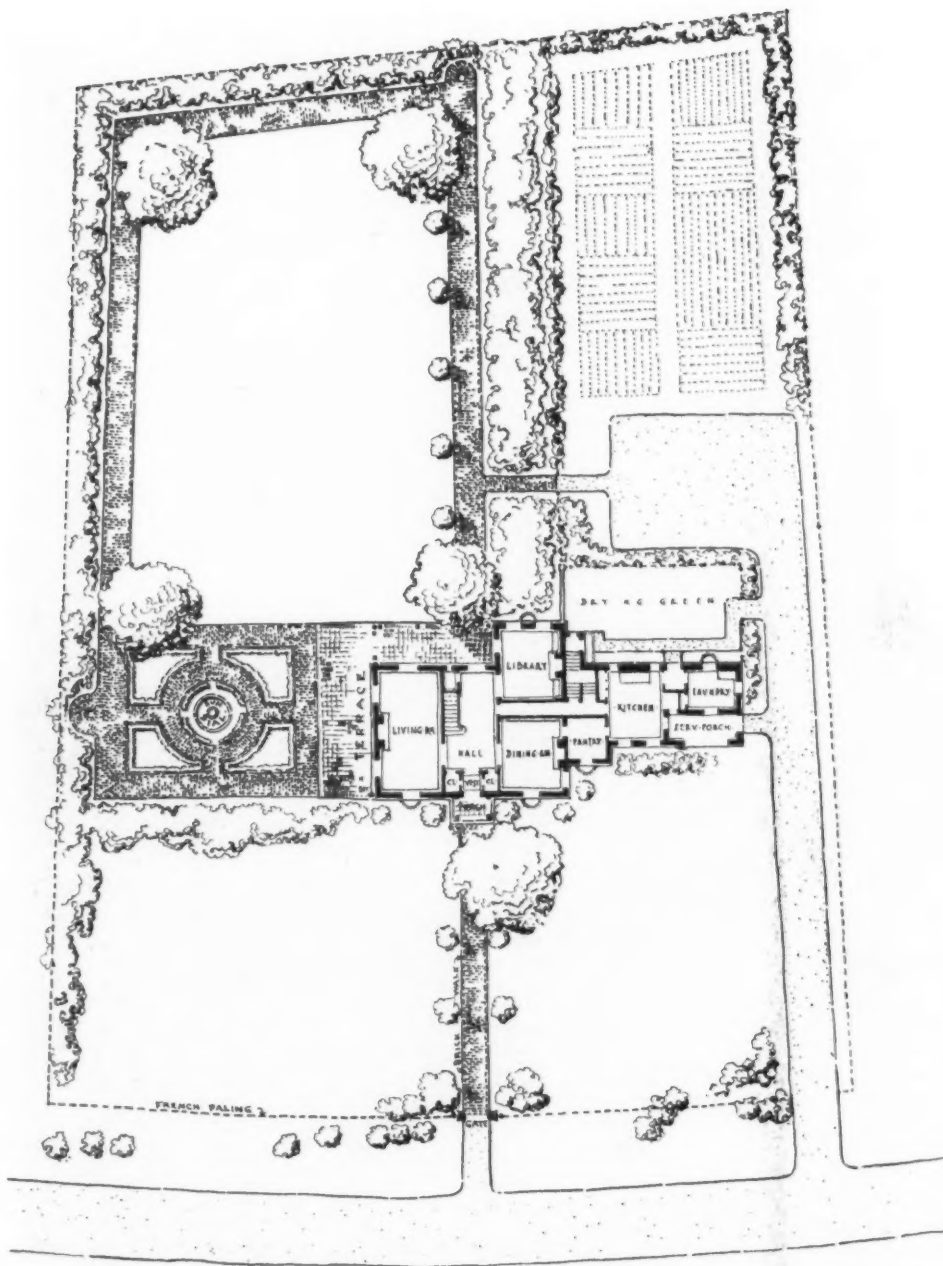
FIRST AND SECOND FLOOR PLANS—HOUSE
OF KNOX TAYLOR, ESQ., HIGH BRIDGE,
N. J. WILLIAM EMERSON, ARCHITECT.



HOUSE OF TRACY DOWS, ESQ., RHINEBECK,
N. Y. ALBRO & LINDBERG, ARCHITECTS.



HOUSE OF A. G. DAY, ESQ., HARTFORD,
CONN. SMITH & BASSETT, ARCHITECTS.



LAYOUT OF HOUSE AND GROUNDS—MISS
E. A. WATSON, WHITE PLAINS, N. Y.
DELANO & ALDRICH, ARCHITECTS.



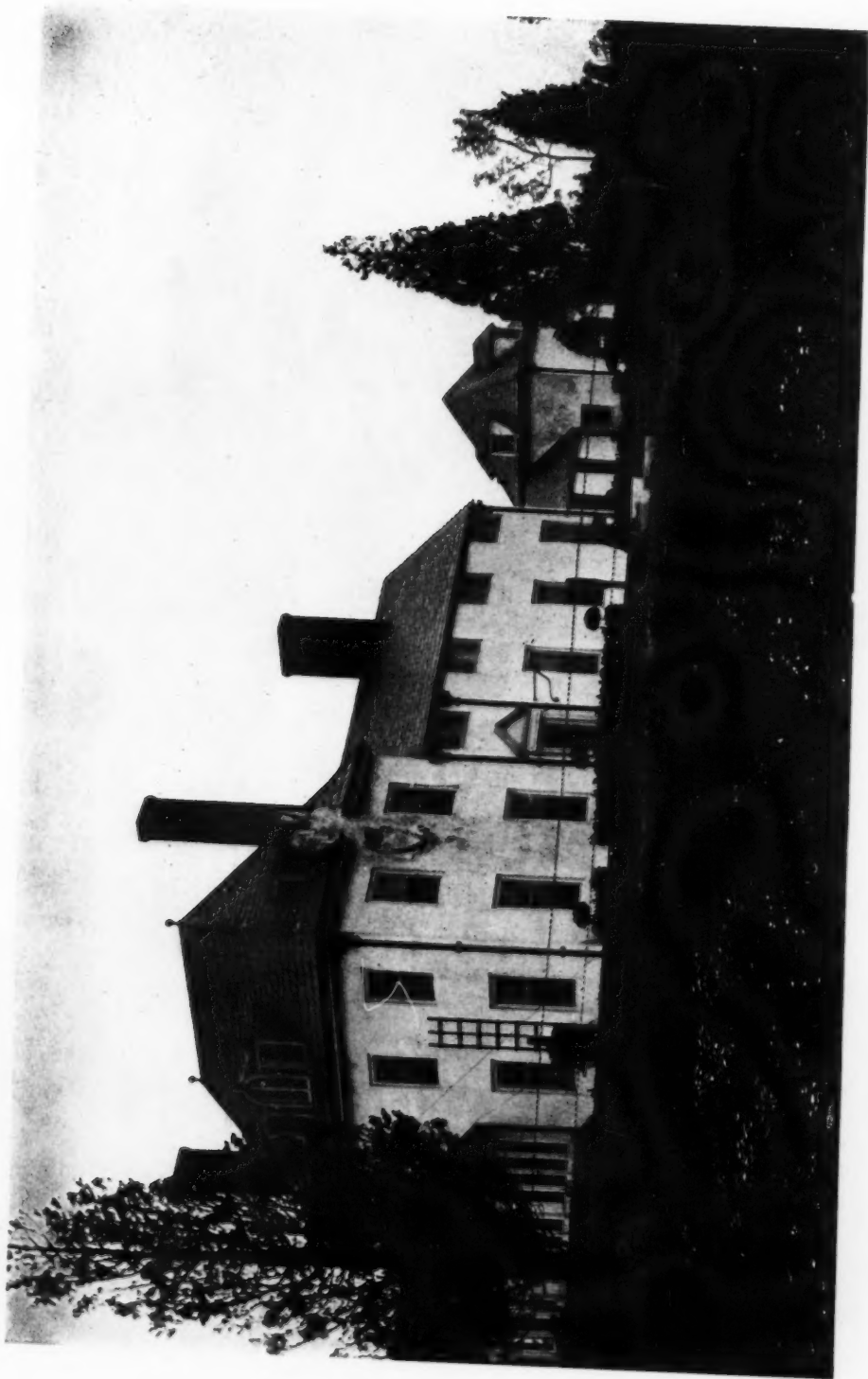
HOUSE OF MISS E. A. WATSON, WHITE PLAINS,
N. Y. DELANO & ALDRICH, ARCHITECTS.



HOUSE OF MISS E. A. WATSON, WHITE PLAINS, N. Y.
Delano & Aldrich, Architects.



GATEWAY—HOUSE OF MISS E. A. WATSON, WHITE PLAINS, N. Y.
Delano & Aldrich, Architects.



HOUSE OF E. E. BARTLETT, ESQ., AMAGANSETT,
L. I. HEWITT & BOTTOMLEY, ARCHITECTS.



HOUSE OF E. E. BARTLETT, ESQ., AMAGANSETT, L. I.
Hewitt & Bottomley, Architects.



HOUSE OF E. E. BARTLETT, ESQ., AMAGANSETT, L. I.
Hewitt & Bottomley, Architects.



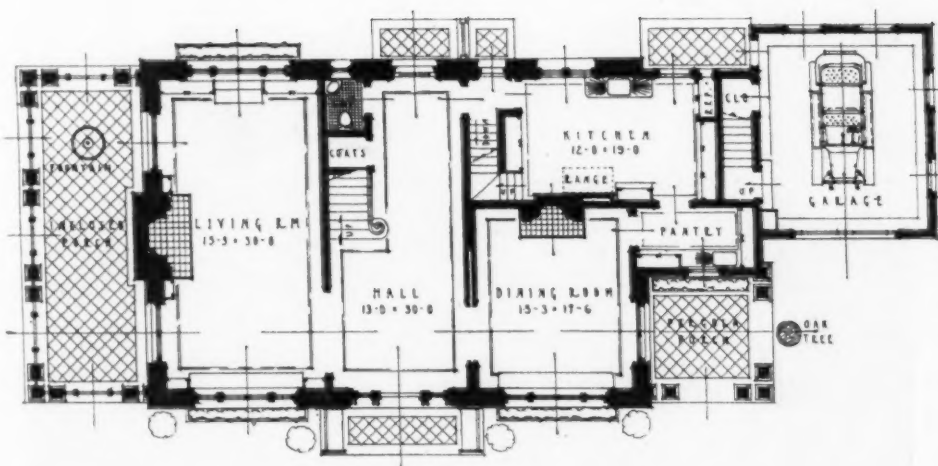
DRAWING ROOM—HOUSE OF E. E.
BARTLETT, ESQ., AMAGANSETT, L. I.
HEWITT & BOTTOMLEY, ARCHITECTS.



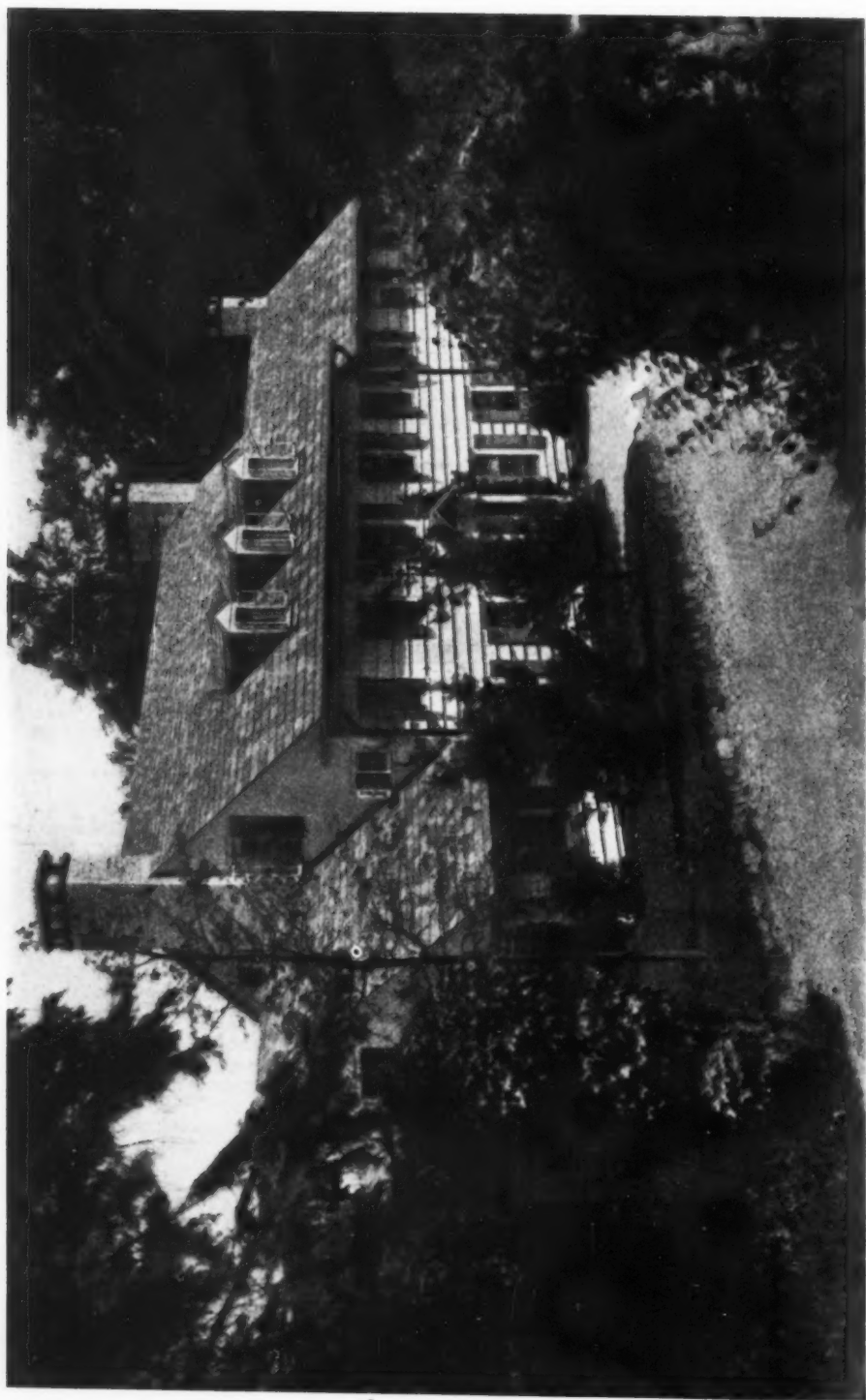
COTTAGE AT MARQUETTE, MICH.
Joy Wheeler Dow, Architect.



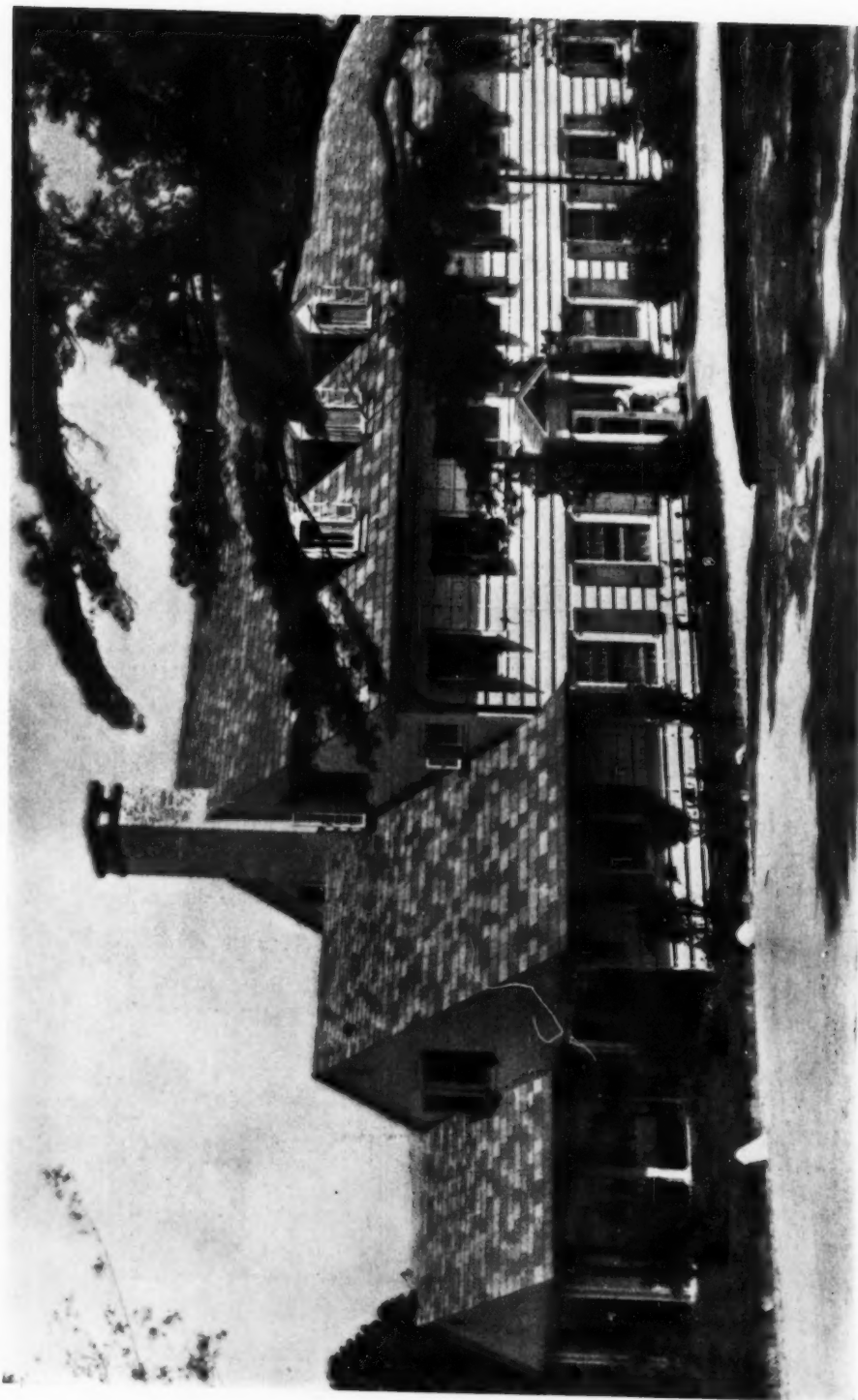
COTTAGE AT MARQUETTE, MICH.
Joy Wheeler Dow, Architect.



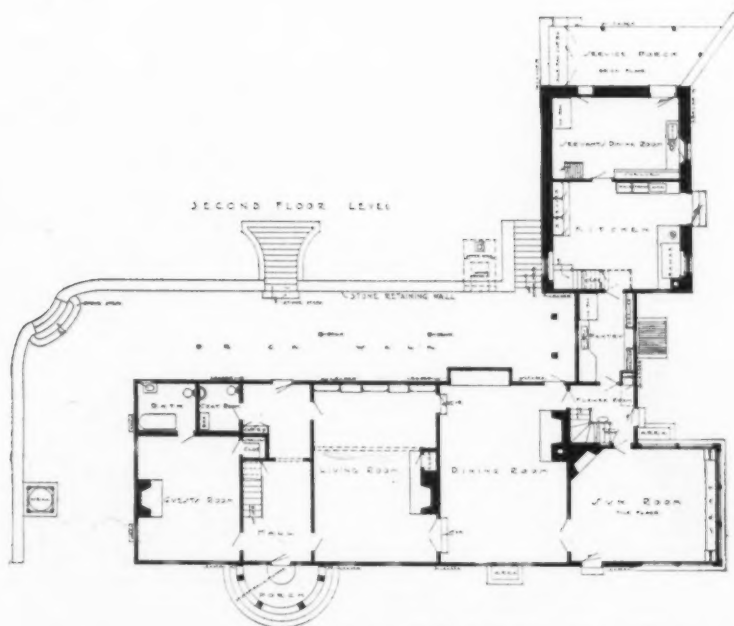
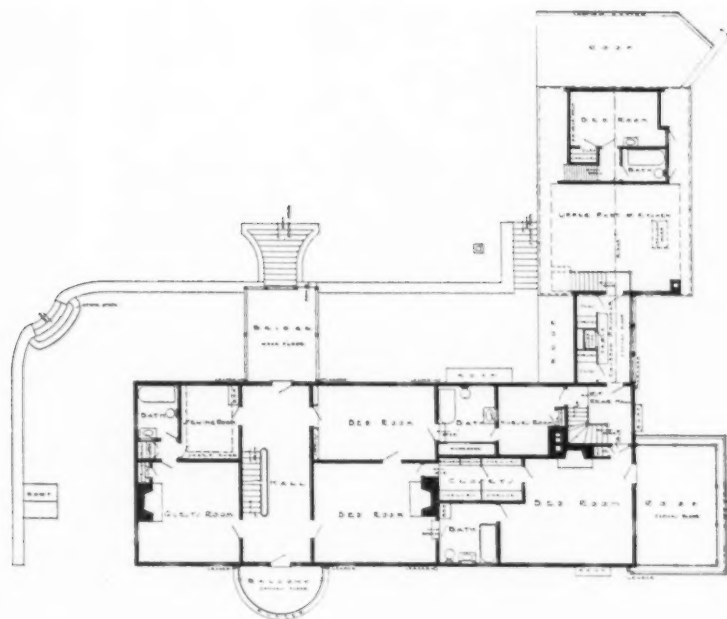
VIEW AND PLAN OF FIRST FLOOR—HOUSE OF DR. GEORGE A. WYETH, RIVERDALE-ON-HUDSON, NEW YORK CITY. DWIGHT JAMES BAUM, ARCHITECT.



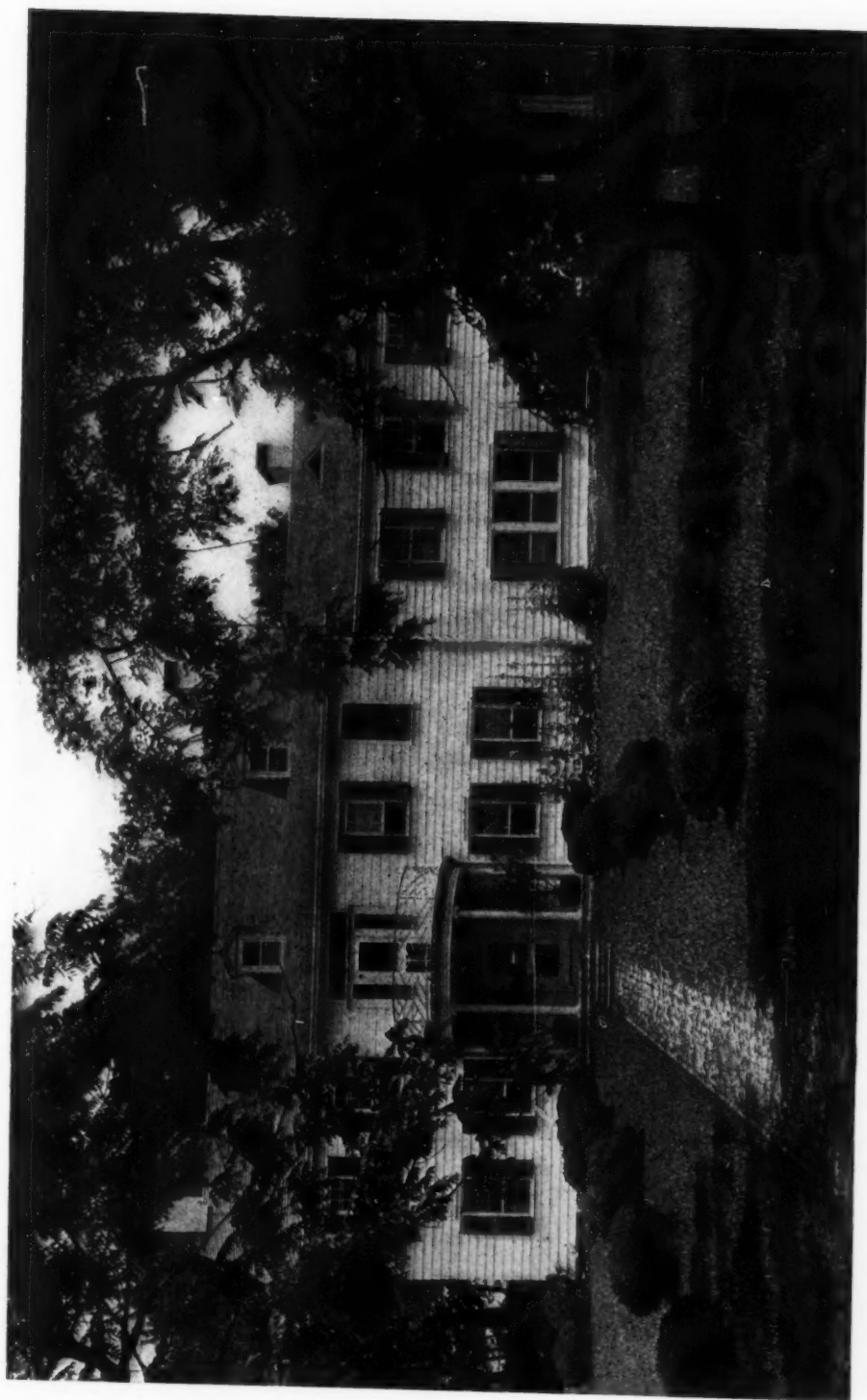
HOUSE OF EDWIN B. KATTE, ESQ., IRVINGTON-
ON-HUDSON, N. Y. ALBRO & LINDBERG.
ARCHITECTS. DESIGNED BY H. T. LINDBERG.



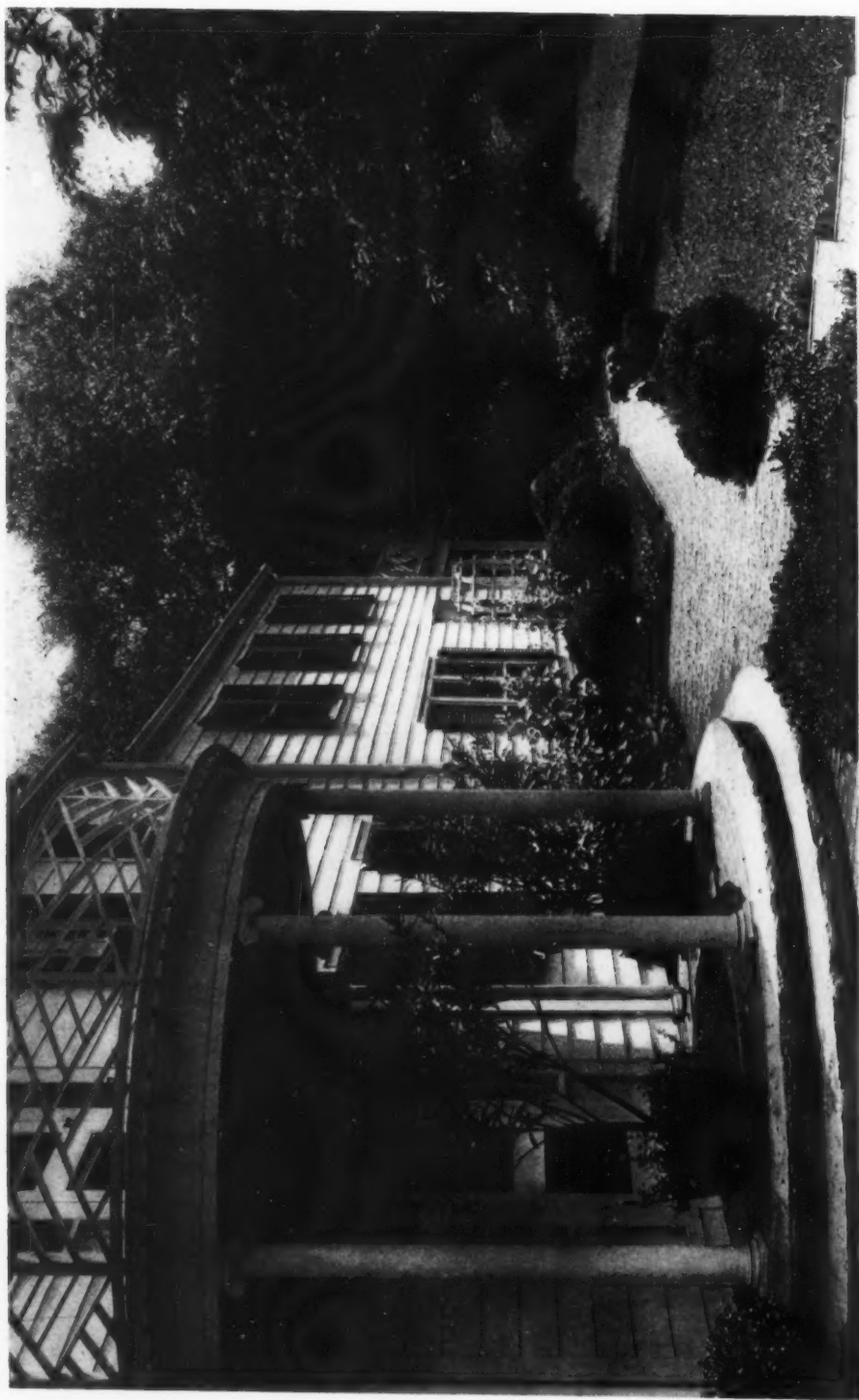
HOUSE OF EDWIN B. KATTE, ESQ.,
IRVINGTON - ON - HUDSON, N. Y.
ALERO & LINDBERG, ARCHITECTS.



FLOOR PLANS—HOUSE OF GEORGE W. BACON, ESQ.,
AT "THATCH MEADOW FARM," ST. JAMES, L. I.
PEABODY, WILSON & BROWN, ARCHITECTS.



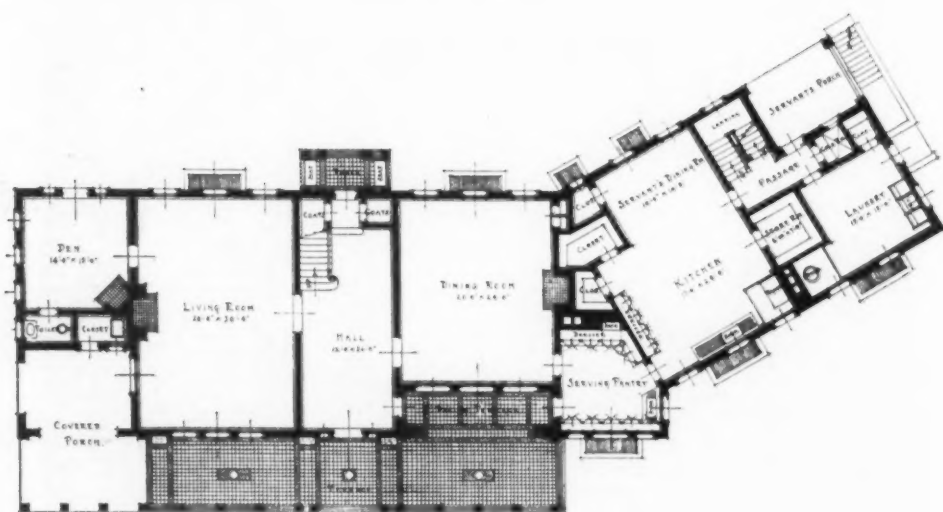
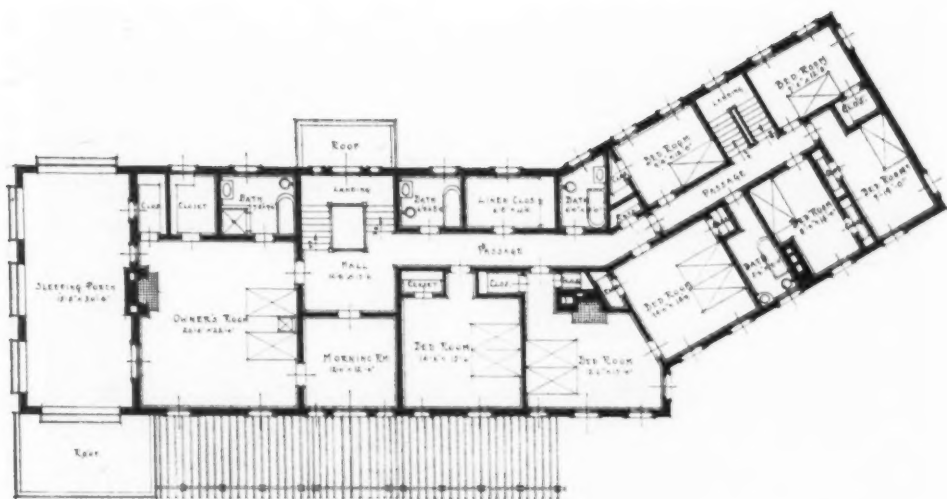
HOUSE OF GEORGE W. BACON, ESQ., ST. JAMES,
L. I. PEABODY, WILSON & BROWN, ARCHITECTS.



ENTRANCE-HOUSE OF GEORGE W. BACON, ESQ., ST.
JAMES, L. I. PEABODY, WILSON & BROWN, ARCHITECTS.



MAIN HALL—HOUSE OF GEORGE W. BACON, ESQ., ST.
JAMES, L. I. PEABODY, WILSON & BROWN, ARCHITECTS.



FIRST AND SECOND FLOOR PLANS—HOUSE
OF ROBERT HOE, JR., ESQ., PORT WASHING-
TON, L. I. WILLIAM EMERSON, ARCHITECT.



TERRACE—HOUSE OF ROBERT HOE,
JR., ESQ., PORT WASHINGTON, L. I.
WILLIAM EMERSON, ARCHITECT.



ENTRANCE—HOUSE OF J. PEABODY, ESQ., WESTBURY,
L. I. PEABODY, WILSON & BROWN, ARCHITECTS.



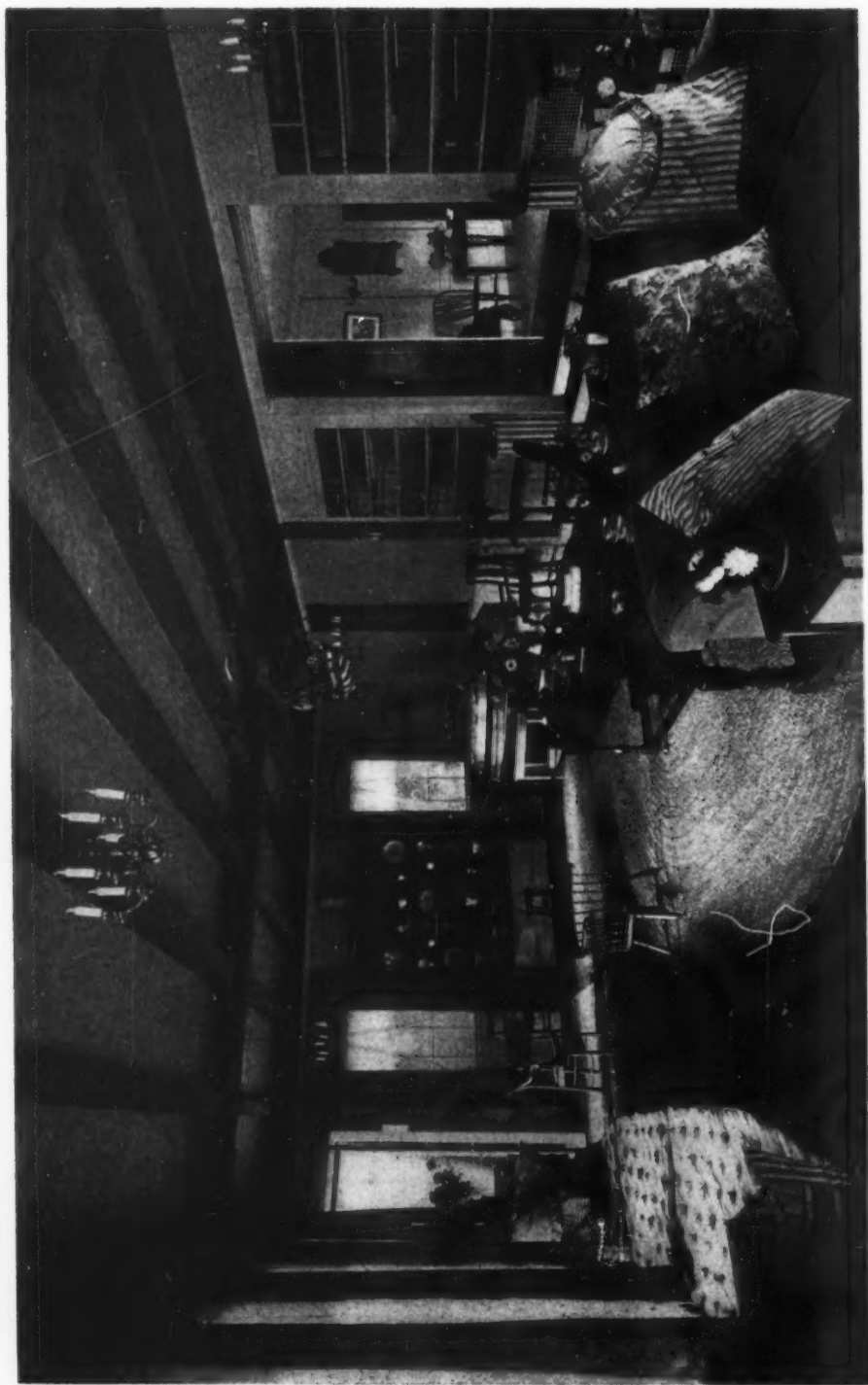
HOUSE OF ROBERT HOE, JR., ESQ., PORT WASHINGTON, L. I. WILLIAM EMERSON, ARCHITECT.



LIVING ROOM END—HOUSE OF J. PEABODY, ESQ., WESTBURY, L. I.
Peabody, Wilson & Brown, Architects.



VIEW FROM REAR—HOUSE OF J. PEABODY, ESQ., WESTBURY, L. I.
Peabody, Wilson & Brown, Architects.



LIVING ROOM—HOUSE OF J. PEABODY, ESQ., WEST-
BURY, L. I. PEABODY, WILSON & BROWN, ARCHITECTS.

architects who have done successful homes. You will know many of them yourself, and you will know of recent houses built, at least almost, as you would have your own. Go to the men who build them, but do not make the error of going to a man whose work you do not like, no matter how much you may like him, and ask him to produce for you a house like that built by some other architect which you like immensely, for a Worth dress copied by a poor dressmaker will always be a poor copy, and with houses this is even more completely true than with gowns.

And now you have bought your site, you have decided on the character of your house, and you have selected your architect. You have chosen him because of his knowledge and ability for producing what you want. You enter now upon the delightful experience of, with him, creating the successful home. If you enter upon this undertaking in the right spirit, it will be one of the most delightful experiences of your life. If your expenditure must be limited, you must let your architect know at the outset, so that there may be no misunderstanding, and you must limit your requirements, and he his ambition, by your purse; but once these limits are established, within them it becomes the delightful task of obtaining the maximum of comfort, of convenience and of beauty. Do not forget that it is the sum total of the little things which produce the successful result; and do not imagine that, when your plans and specifications are complete and contracts are let, it is a crime for your architect to suggest additions or even changes. It would be much simpler for him not to suggest them, but he does suggest them, because he has not ceased to study your problem and to endeavor in every way commensurate with the expenditure to make your domicile in every particular a thorough success. Of course, both you and he will wish to have everything, so far as possible, covered in the contract plans and specifications, for it is a building axiom that extra items cost more than the same items included in the original contract, but oftentimes an added

item is worth ten times its cost in added beauty or efficiency. The things one adds are especially products of brain and not mere routine articles which go into the erection of every house; and every house builder must realize that the best decoration is brains and not gold leaf. All houses have many elements in common, but there are a few items which well may be touched upon in this article. All modern American country houses have porches or piazzas. The early Colonial houses, except in the rarest of instances, like the English country house, did not have them. In consequence, the piazza of a house designed in the Colonial spirit has to be studied with great care so that it shall not detract from the "stylish" spirit of the structure. The present-day builder, too, is apt to desire a sleeping porch. Now, this is an invention of the last decade, and where this has to be incorporated in the Colonial design, additional difficulties are encountered in so studying its treatment that it shall be assimilated in the design of the house. Where the house is a small one, the garage, too, introduces a new element, but it, too, can be absorbed into the general group in a way that will be appropriate and in keeping with the spirit of the early style.

Your architect will have his own way of getting his architectural effects, his own special ideas of the use of materials, and will have his own way of developing the suggestions which you make to him. Some would prefer picturesque planning, some the absolutely direct and simple, but whatever his ideas, whatever his methods, remember, that his one ambition is to make the finished result as successful as it may be within the limitations of your purse. Do not think that his interests will stop with the four walls; he is as interested as you are in what you will put on the walls, and he has the expert knowledge of experience, as to how the different materials, patterns of papers, or hangings will look. He is vitally interested in your furnishings and your fixtures, your hangings and your floor coverings, because no matter how successful the skeleton, no matter how graceful the form, the ex-



"EAST FARM"—HOUSE OF A. M. BROWN, ESQ., STONY
BROOK, L. I. PEABODY, WILSON & BROWN, ARCHITECTS.

pression of its beauty will depend much on its clothes. He is vitally interested in the planting and planning of the surroundings, as his own practice depends upon the public's appreciation of the success of your and his architectural endeavor. It is your house, and you want it the way you want it, but it is part of his life's work, and moreover, he knows

that you will in the end not be satisfied if what you do together is not appropriate and good. Let him have the opportunity of showing you different ways of obtaining your result, till you find a way that he and you together approve, and then in the end there will be a satisfaction in which you both may have full share.



PERGOLA—HOUSE OF J. PEABODY, ESQ.

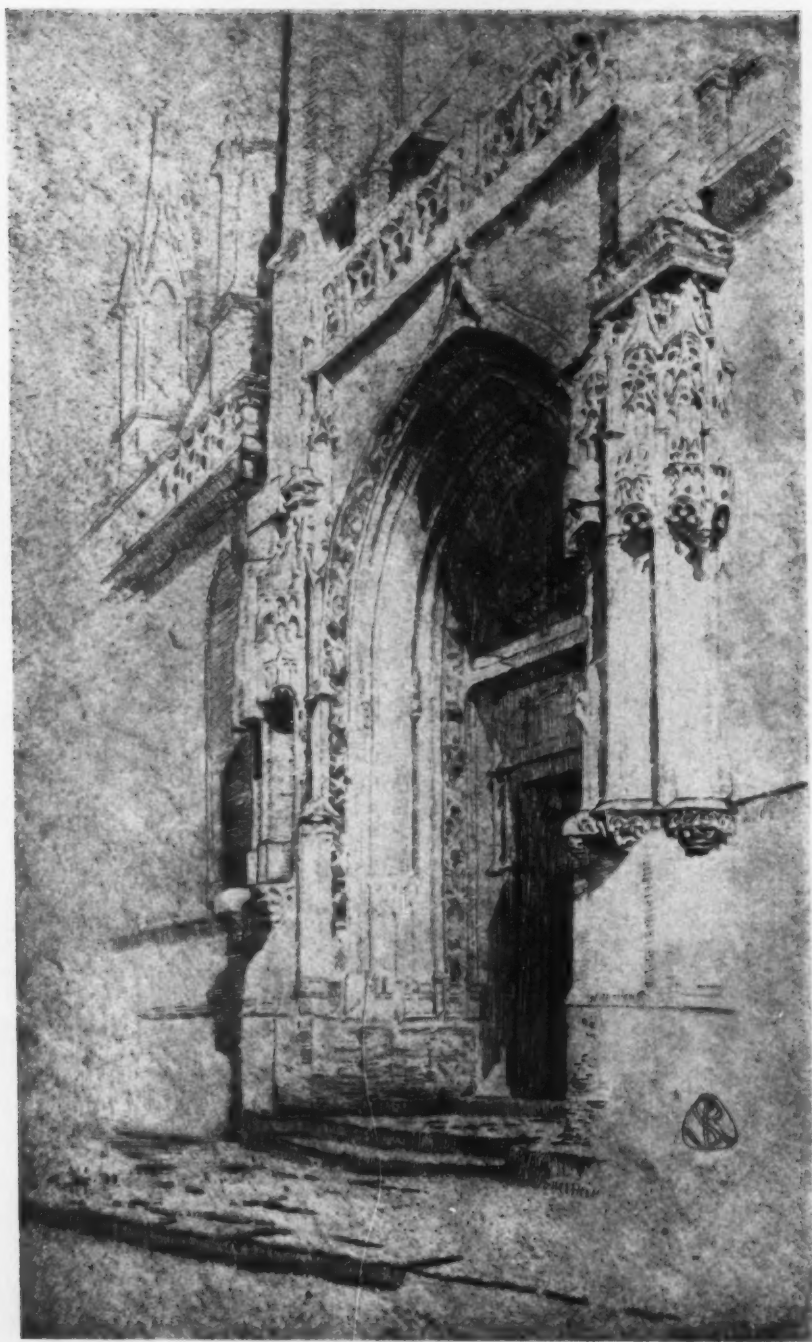


A PORTFOLIO
OF ETCHINGS

BY

RALPH
FLETCHER
SEYMOVR

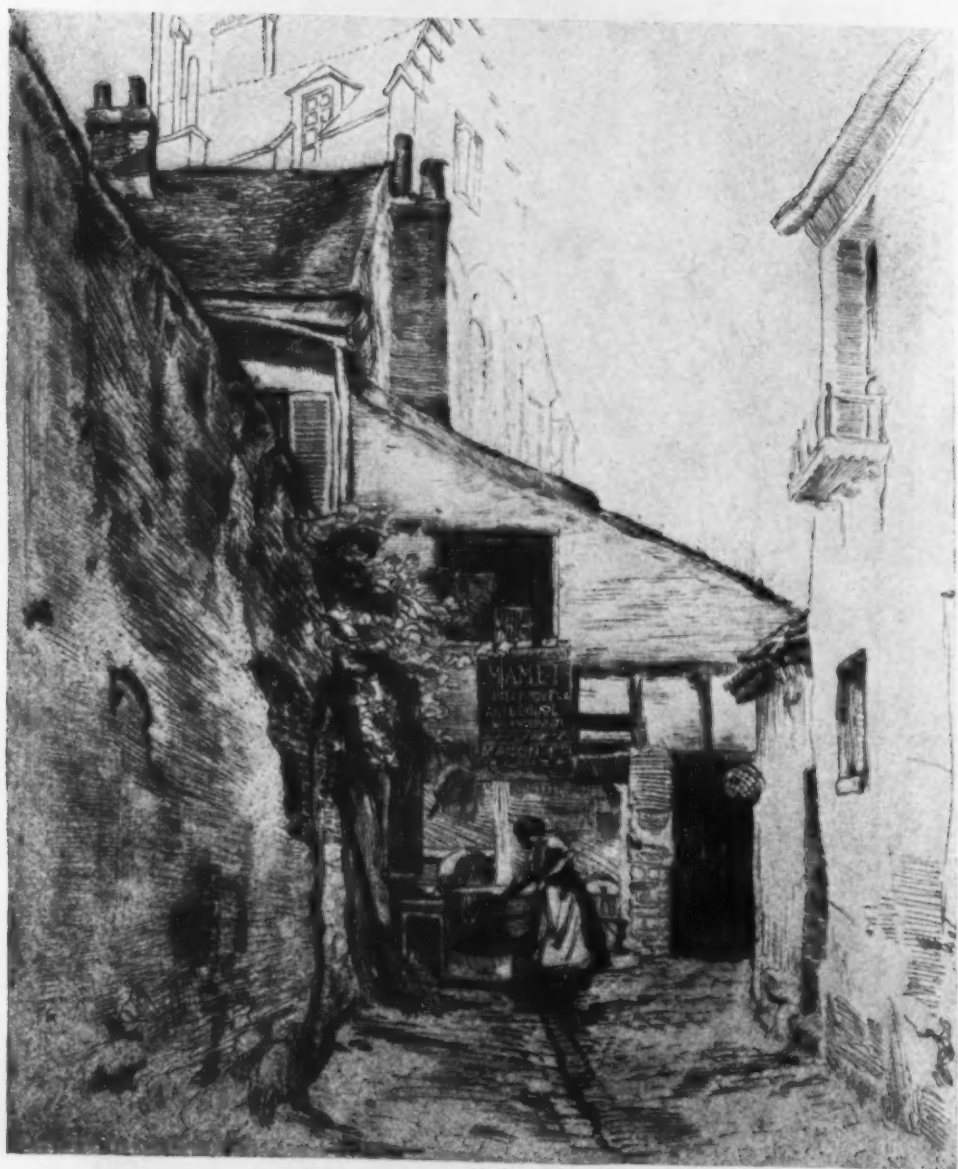




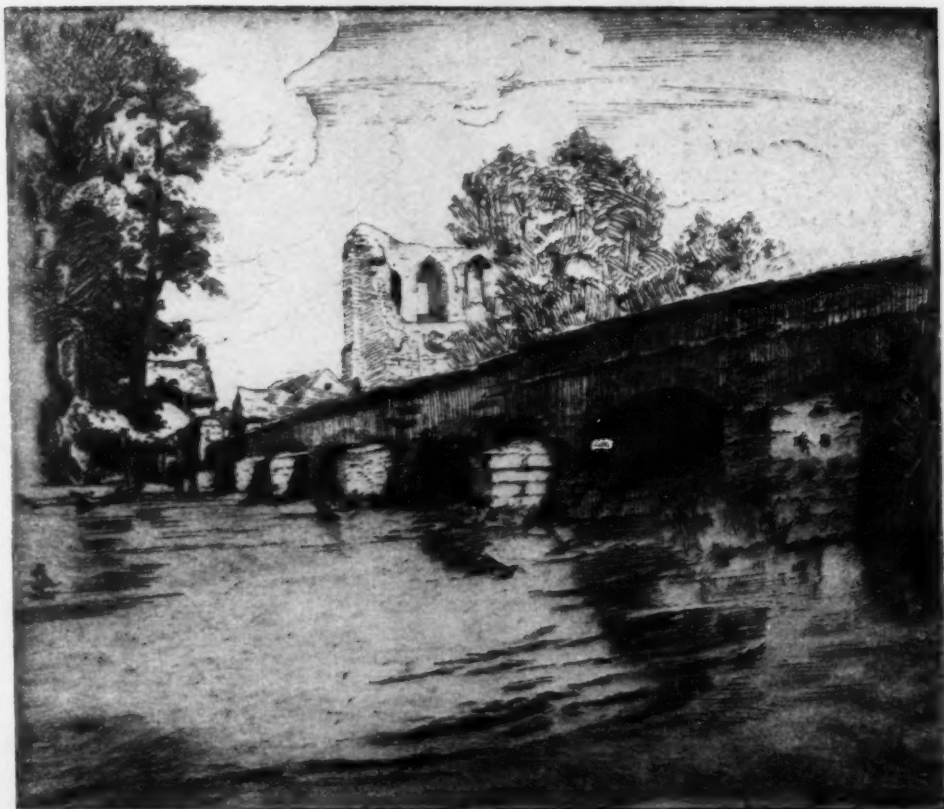
SIDE ENTRANCE TO THE CHURCH
OF ST. GERMAIN D'AUXEROIS.



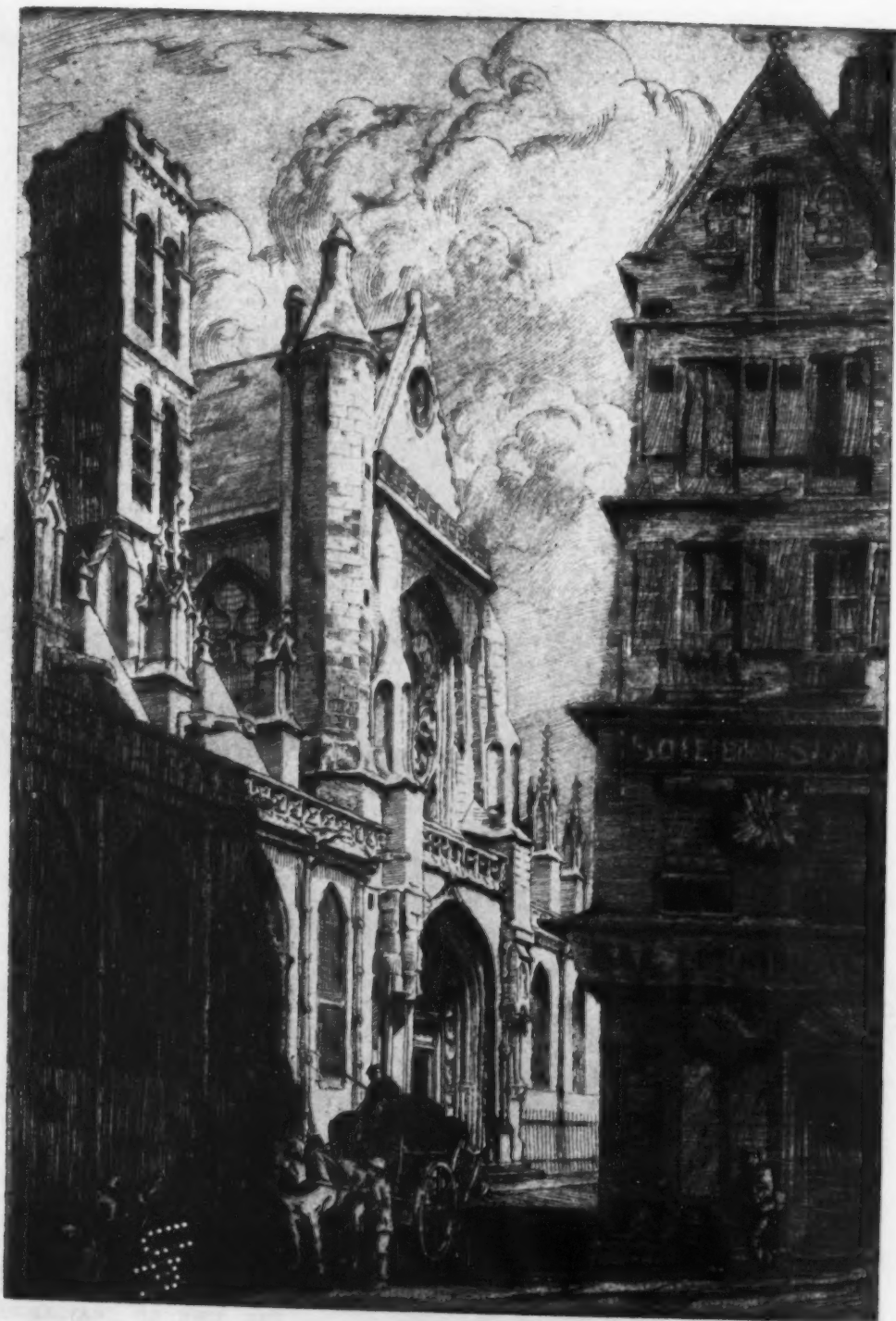
THE RIVER GATE OF MORET,
SEEN FROM THE WATERSIDE.



A LITTLE COURT IN
OLD MONTPARNASSE.



A ROMAN BRIDGE AT GREZ. THE
RUIN AT ITS END DATES FROM
THE TIME OF CHARLEMAGNE.



THE CHURCH OF ST.
GERMAIN D'AUXEROIS.



The Platform of a Progressive Architect.

In a letter received from one of the younger architects who have contributed illustrations to Mr. Wight's paper on "Country House Architecture in the Middle West," in the present issue, the principles that control them in their work are set forth in the following extracts:

"Men whose work shows new but truly organic forms the world over believe that the only tradition worthy of serious and scholarly attention is the tradition of *how* and not the tradition of *what*. They want to work equally well, in the same spirit and by the same methods, as the great masters of the past. The forms that arose out of the work the old masters did were a product and index of their times. Their forms are not indicative of our times, nor can our times even produce or reproduce them. To try to design forms either closely or remotely resembling past forms is neither an architectural performance nor a carrying on of the tradition. To study one's problem in the light of present conditions of thought, materials, craftsmanship and the art of the machine, and to assist natural expressive forms to arise, is the only carrying forward of tradition. That these forms will be new and fresh is a resultant condition—not the object of the work.

"The above brief outline represents not only our ideas, but is the basis for all that characteristic work which has arisen from a scholarly and prophetic vision of things as they are and may be in the Mississippi Valley. These same ideas have been stated many times, but they are still as misunderstood or unknown by Eastern architects, who turn from their libraries and files of architectural plates to look upon this Western work with special eyes that see only some strange thing, as though it were the product of Yucatan or Brobdingnag. By

the same inversion, they refuse to admit that a bridge, an automobile, a railroad train, or a flying machine is in any sense a work of architecture, although by some strange sense they are willing to admit that a Roman sword, an Egyptian chariot, or a Norman coat-of-mail is architectural and a work of art. That is why it seems to us that in any review of this Middle Western organic architecture the few fundamentals which are apparently so difficult for Beaux-Arts men to comprehend should be carefully and clearly stated and restated:

"No originality;

Honor for past performance;

Tradition in deeds, not words;

Scholarship among men, not among books;

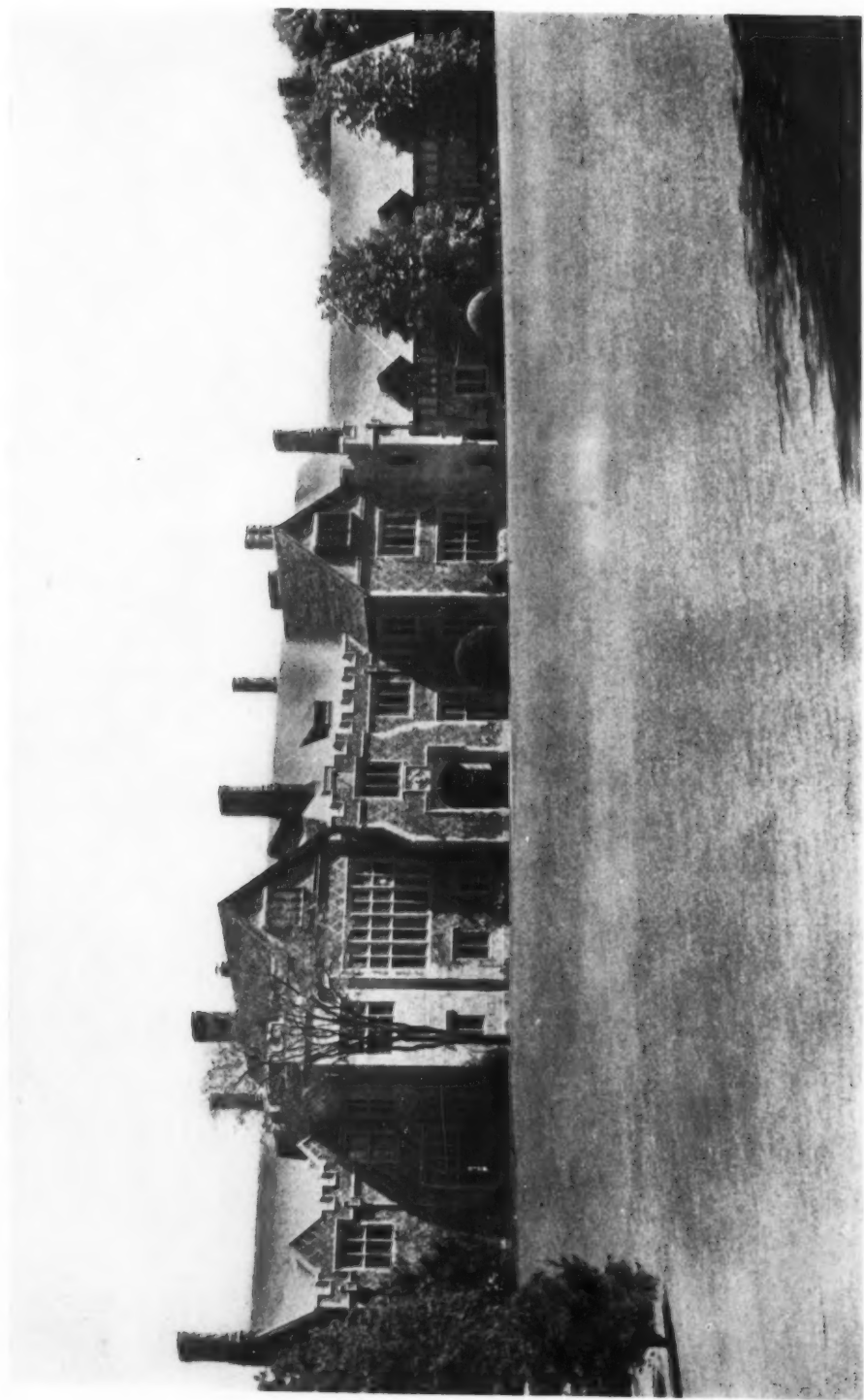
Practical appreciation of present day romance and achievement;

A delicate working distinction at all times between the past tense and present tense."

Stonehenge.

It is announced that a tract of 6,400 acres of farm land in Salisbury plain, now the encampment ground of British and Canadian troops in training, and including the famous ruins called Stonehenge, is to be offered at auction during this year. The monumental relic of Stonehenge has for many years engaged the attention of archaeologists without even plausible results in the way of dates or ascriptions. The old myth of a possible Druid origin has long been discarded. The ruins are now variously considered remains of the bronze age or the parts of a monument dating from shortly after the Roman occupation of Britain but erected by native inhabitants.

The stones of which Stonehenge is composed average fourteen feet in height, although some of them are not less than twenty feet tall. They are placed in a large circle, about one hundred feet in diameter, enclosing a smaller circle, which in turn is built



VIEW FROM THE SOUTH—RESIDENCE
OF STUART DUNCAN, ESQ., NEWPORT,
R. I. JOHN RUSSELL POPE, ARCHITECT.

around an elliptical arrangement of exceptionally large stones. The whole is surrounded by a continuous earthen mound.

Stonehenge had long been rated among the earliest efforts at temple building of which any evidence remains, but Fergusson undertook at great length to demonstrate the default of any positive indications to prove its use for purposes of worship. He maintains that these great stones, like others in France, Denmark, Sweden, Germany, India, Tripoli and elsewhere, were truly monuments commemorating events or deeds and often served a memorial or cenotaphic purpose.

Columbia University.

Columbia University has announced important changes in the teaching staff of its School of Architecture. Professor Austin Willard Lord, who has held the directorship since 1912, has

decided to relinquish this office to return to his private practice. The trustees have deputed the professional direction of affairs to the faculty of the school as represented in the administrative board appointed by President Butler when the old Faculty of Fine Arts was abolished in 1914. The business directorship of the school has been placed in the hands of the provost of the university who is at the same time chairman of the administrative board.

Three new instructors have also been appointed, two in the field of design and one in that of theory of architecture. The departure of Mr. Maurice Prévot during last year to join the French forces seriously handicapped the department of design. This deficiency has now been remedied to the general advantage of that department by the appointment of Mr. William A. Boring and Mr. Francis A. Nelson. Mr. Boring will be placed in charge of design and under him will serve as critics both Mr. Nelson and Mr. Arthur Ware, who begins his fourth year at Columbia in September.

Mr. Boring is senior partner of the firm of Boring & Tilton. He studied at Columbia and at the École des Beaux-Arts in Paris. His various official activities in connection with the American Institute of Architects, especially in its New York Chapter, and with the Society of Beaux-Arts Architects, of which he was the first president, have made him an important figure in the advancement of architectural education. He is known, furthermore, by structures of splendid calibre, such as the Jacob Tome

Institute at Port Deposit, Maryland, or the Immigrant Station at Ellis Island, as well as many other public buildings.

Mr. Nelson is a graduate of the school at Columbia in the class of 1900 and was a student at Paris from 1901 to 1906. Soon after his return to this country he was appointed a critic in his Alma Mater, which position, together with various advancements, he held until 1912.

The third new appointment is that of Mr. Frederick L. Ackerman, of the firm of Trowbridge & Ackerman, a graduate of Cornell and also a former student of the École des Beaux-Arts. Mr. Ackerman will undertake the instruction in the principles of planning and composition. His lecture at Cornell on the subject of "The Architect's Part in the World's Work" appeared in the February number of *The Architectural Record*.

The Duomo at Florence.

During the years 1509 to 1515 Baccio D'Agnolo was occupied in the construction of an exterior gallery for the dome of the cathedral of Florence. Michelangelo's ridicule interrupted the work and for four hundred years it has remained in its unfinished state. Now that the Florentines had at last determined to complete it and a great international competition was about to be announced for its design, the international conflict has once more caused the project to be postponed. The small existing fragment, surmounting one side of the octagonal drum, clearly shows the manner of the high Renaissance in Giotto's city. Its conception, in which Cronaca and Giuliano da San Gallo are said to have had a hand, could not fall far short of the approval of Brunelleschi himself.

A Correction.

The half-tone of the Duncan residence, published opposite this note, should have appeared on page 293 of the September issue. The cut that occupied its place was a discarded one of an entirely different house. The substitution, an error in the printer's make-up, was overlooked on the page proof, the form proof and the press proof. Hereafter, all illustrations on page proofs will be compared by a special reader directly with the original photographs or drawings.

Beginning in the November Issue of The Architectural Record—



Reminiscences of Charles Follen McKim

A series of four articles of exceptional interest by Mr. Glenn Brown—a life long friend and intimate of Mr. McKim and himself an architect of note.

The late Mr. McKim is one of the outstanding personalities in the history of American architecture and these reminiscences will make a strong appeal to the entire profession.

*Other Articles
in this
Number*

"The Walton Residence—St. Davids, Pa."—D. Knickerbacker Boyd, Architect.

"The Parrish Art Gallery—Southampton, L. I."—Grosvenor Atterbury, Architect.

"Moving Picture Theatres"—A study by John J. Klaber of the mechanical problems that arise in planning theatres of this type.

"Marquises"—Another interesting and valuable study.

Book Reviews—Part III of Prof. Bach's complete and valuable survey of the existing literature on Colonial Architecture in America.

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